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JACOBUS VAET  
AND HIS  
MOTETS

MILTON STEINHARDT

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*TO ILSE*



## PREFACE

Jacobus Vaet is one of the half-forgotten figures of the Renaissance who at one time occupied a post of distinction. As *Kapellmeister* to the Hapsburg monarch and later Emperor, Maximilian II, he was active in one of the most brilliant courts of Europe. His work brought him in contact with many of the leading composers of the mid-sixteenth century, hence a study of Vaet's compositions promises to throw light on musical developments of his time.

Vaet specialized in the writing of motets, both religious and ceremonial. Of the seventy-six works of this type that he is known to have written, seventy-two could be obtained in their entirety for the purposes of this study. In addition, the bass parts and texts of three motets were procurable. Sixty-five of the complete motets were available in sixteenth-century publications and manuscripts, or by means of photographic reproductions. For the examination of seven of them it was necessary to rely on reprints in Franz Commer's *Collectio operum musicorum Batavorum saeculi XVI*.

In this work the writer proposes to treat of the life of Vaet and to examine his motets with a view to placing the composer among his greater and lesser contemporaries and to evaluating his influence on musical trends of his time. The procedure employed involves a stylistic analysis of the motets as well as a study of their texts and bibliography. The use of parody technique will be investigated, and characteristics of form, melody, texture, and harmony will be considered. In addition, a comparison of Vaet's early motets with his later ones will be made in order to reveal the nature of his artistic development.

The writer wishes to express his gratitude to Dr. Curt Sachs for valuable assistance and helpful criticism, and to Dr. Gustave Reese for stimulating advice. Thanks are due also to Dr. Hans Jancik of Vienna for the loan of a copy of his unpublished dissertation on the masses of Jacobus Vaet. Grateful acknowledgement is made to the All College Research Committee of Michigan State College for assistance in the form of a grant.  
M. S.



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# I

## THE LIFE OF JACOBUS VAET

Jacobus Vaet is one of the many Renaissance musicians about whom very little is known. That he came from the Low Countries is attested by the title pages of the two-volume collection of his motets published by Antonio Gardano of Venice in 1562, *Jacobi Vaet Flandri Modulationes*. . . . In the preface of this collection, furthermore, Vaet refers to himself as "Jacobus Vaet *Belga*," and he states that he had studied sacred music since childhood. These few references constitute the only information about Vaet's early life to be found in any documents dating from the time of his maturity.

From an earlier source, however, some knowledge of his youth as well as of the date and place of his birth may be obtained. In the records of the Chapter of the Church of Notre Dame at Courtrai<sup>1</sup> are references to a Jacobus vanden (or vander) Vaet who served the church as a choir-boy from May of 1543 to June of 1546.<sup>2</sup> To be sure, Vaet's name does not appear in other documents with the prefix "vanden," but it was not an uncommon practice so to change one's name. The same Courtrai records, for example, contain references to a Petrus vanden Broele and his son Judocus, both of whose names appear in other sources without the prefix.<sup>3</sup>

The first entry pertaining to Vaet occurs on folio 99<sup>v</sup> of the records under the date February 17, 1543. It reads:

... comparente coram dominis in capitulo magistro Egidio vanden vaet custode de huele ac suppli-	... Egidius vanden Vaet, undersacristan of Huele [?] appeared before the heads of the Chapter and petitioned that when
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<sup>1</sup>As reprinted in Joseph Schmidt-Görg, "Die Acta Capitularia der Notre-Dame-Kirche zu Kortrijk als musikgeschichtliche Quelle," *Vlaamsch Jaarboek voor Muziekgeschiedenis*, I (1939), 21-80. Further information concerning musicians of this locality is contained in Paul Bergmans, *Les Musiciens de Courtrai et du Courtraisis* (Ghent, 1912).

<sup>2</sup>Schmidt-Görg recognizes that this might be Jacobus Vaet but does not attempt to prove the fact. Cf. *op. cit.*, p. 26.

<sup>3</sup>"Brule," in Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung* (Leipzig, 1898), II, 210 f.; also Edmund vander Straeten, *La Musique aux Pays-Bas avant le XIX<sup>e</sup> siècle* (Brussels, 1867-88), III, 234.

cante quatenus pifatj domini ubi aliquis ex quatuor choralibus inciderit in mutationem vocis dignarentur filium suum Jacobum acceptare in choralem huius ecclesie cum stipendijs et mercede solitis quibus auditis matura deliberatione desuper habita dominj responderunt quod si filius suus fuerit et manserit idoneus in voce adeo quod verisimiliter speretur ipsum posse ad aliquod annos inservire ecclesie more aliorum choralium preferent eum alicuius occurrente vacatione loci ea tamen lege quod occurrente mutatione sue vocis alicuius qui ante eum servivit ecclesie quod is qui eo senior est in servitio preferretur ei quod scholis eo quod extunc natus est annis xiiij et alij inservierunt ab ineunte etate.

any of the four choirboys should undergo a change of voice, the afore-mentioned heads deign to accept his son, Jacobus, as a choirboy of this church, with the usual stipend and compensation. After they had heard this request, and after mature deliberation, the heads answered that if his son is and continues to be in good voice (so that it can be hoped that he will be able to serve the church for some years in the same way as the other choirboys) they will give him preference when an opening occurs. However, they will do so on condition that should a change of voice take place in any boy who has served before him, the one who is older in service than he would be given preference [for further privileges] because he [Jacobus] has served the school only since he was thirteen years old, whereas the others have served from their earliest years.

According to this entry, Vaet was at this time thirteen years of age; hence his birth date would be about 1530. It is apparent from the next reference to Jacobus in the Chapter records that the place of his birth was Courtrai. This entry occurs on folio 100<sup>r</sup> of the records and is dated May 16, 1543:

... Dominj de Capitulo acceptarunt Jacobum vanden vaet filium Egidij oriundum curtraco in choralem huius ecclesie loco Johannis persyn qui insalutatis dominis de capitulo neque ab aliquo dominorum privatim petita licentia discessit et deservit ecclesiam . . .

... The heads of the Chapter have accepted Jacobus vanden Vaet, the son of Egidius, a native of Courtrai, as a choirboy of this church in place of Johannis Persyn who, without saying farewell to the heads of the Chapter, and without asking permission privately of any of them, went away and forsook the church . . .

Jacobus spent three years as a choirboy at Courtrai. During this time the *magister cantus*, the man responsible for his musical education, was Eustatius Barbion. It is significant that Vaet, as will be shown later, based one of his parody motets on a work by this composer. By 1546 the choirboy's voice must have changed. An entry of June 28 in that year (folio 131<sup>r</sup>) reads:



... Domini decanus et capitulum annverunt jacobo vander vaet choralī, licet triennio duntaxat servivit, ad humilem supplicationem magistrī egidij patris sui in subsidium biennalis studij quod debebit diligenter litteris impendere, quolibet anno xxx l.p. capiendas super fundationem choralium, per quondam magistrum iacobum van Thielt factam.

... The heads, deacon, and Chapter, at the humble request of Master Egidius his father, have approved for the choirboy Jacobus vander Vaet, although he has served only three years, a grant for two years' study. He is charged to spend this time in learning letters diligently, wherever he will, and may receive from the choirboy foundation established by the former chief singer, Jacobus van Thielt, thirty l.p. [*libras parisienses*] per year.

The final entry in the Courtrai records to pertain to Vaet appears on the same folio as the foregoing and is dated July 12, 1546:

... Domini decanus et capitulum annverunt Jacobo vander vaet numero choralī habitum chori.

... The heads, deacon, and Chapter have approved a choir robe for Jacobus vander Vaet, recently a choirboy.

Although the evidence that identifies Jacobus vander Vaet, the choirboy of Courtrai, with Jacobus Vaet, *Kapellmeister* to the Hapsburg Emperor Maximilian II, is largely circumstantial, it is none the less convincing. Most significant is the fact that a number of Hapsburg court musicians figure in the Chapter records of Notre Dame of Courtrai and were connected with that church. Before Vaet's time, Pierre de la Rue (who served Charles V and Margaret of Austria) and Nicolas Gombert (who was in the employ of Charles V) had been canons of the Church of Notre Dame. A number of lesser figures went from Courtrai to the service of Charles V, others to the court of his brother, Ferdinand I. Among the latter was Johannes Persyn,<sup>4</sup> the choirboy whose departure from the Courtrai chapel created the vacancy filled by Jacobus vanden Vaet.

The Chapter records contain references also to Petrus Massenus, who from 1540 to 1543 was *magister cantus* of the church choir. It was during his term of office that the Chapter heads agreed to accept Jacobus as a member of the choir should a vacancy occur. Thus, Massenus was probably acquainted with the candidate when, at the end of February, 1543, he went to Vienna<sup>5</sup> to become assistant *Kapellmeister* at the court of the future Emperor Ferdinand I, at that time King of Bohemia. Massenus was

<sup>4</sup> See Albert Smijers, *Die kaiserliche Hofmusik-Kapelle von 1543-1619* ("Beihefte der Denkmäler der Tonkunst in Oesterreich," VI [1919], 161), item H. Z. A. R., 1543, fol. 103<sup>r</sup>.

<sup>5</sup> Cf. *ibid.*, p. 142.

made chief *Kapellmeister* in 1546, and, as one of his duties was the recruiting of singers for the court chapels, Ferdinand sent him to Brussels for this purpose in April of 1553.<sup>6</sup> It is but three months later that Vaet's name is first linked with that of the Hapsburgs.<sup>7</sup> This combination of circumstances strongly suggests, not only that Vaet came from the Church of Notre Dame of Courtrai, but also that he was one of the musicians engaged by Massenus in 1553.

Other evidence that corroborates the identity of vanden Vaet with Vaet can be deduced from the date of birth indicated in the Courtrai records. According to this birth date, Vaet would have been about thirty-seven years old at the time of his death. That he did indeed die in the prime of life is indicated by lines from an elegy on his death written by François Haemus.<sup>8</sup> In it the poet refers to the "untimely force" (*vis immaturior*) that has taken Vaet away, "still strong in his vigorous age" (*vegetis etiamnunc firmus in annis*). It is noteworthy, as Edmond vander Straeten (who did not know of the Courtrai records) has pointed out,<sup>9</sup> that Haemus devoted a number of poems to people who came from Courtrai and its environs. In sum, the information contained in the records of Notre Dame of Courtrai conforms to what is known of Vaet from other sources. There seems to be no reason, on the basis of present knowledge, to doubt that the names "Jacobus vanden Vaet" and "Jacobus Vaet" refer to the same man.

Between the date when "vanden Vaet" left the service of the Courtrai choir and 1553, when "Vaet" is first identified with the House of Hapsburg, seven years elapsed. Several of them would have been spent in study under the terms of the subsidy given to the choirboy by the Chapter of the Church of Notre Dame.

The first indication of Vaet's employment by the Hapsburgs is the epithalamium *Romulidum invicti*, which he wrote to celebrate the marriage, in July, 1553,<sup>10</sup> of Ferdinand's daughter, Catherine, to King Sigismund Augustus of Poland. At this time he was probably in the service of

<sup>6</sup> Cf. Paul Bergmans, "Massenus," *Biographie nationale (Belge)*, XXX (1894-95), 940 ff.; also Vander Straeten, *op. cit.*, V, 94 f.

<sup>7</sup> *Vide infra*.

<sup>8</sup> Printed in the *Poemata* of Haemus (Antwerp, 1578), according to Vander Straeten, *op. cit.*, I, 119.

<sup>9</sup> *Ibid.*, p. 120.

<sup>10</sup> According to Wladislaw Konopczynski, *Dzieje Polski Nowozytniej* [History of Modern Poland], I, 75, Catherine was crowned Queen of Poland on July 30. Hence this was probably the month, if not the day, of her wedding.

Maximilian, then the nominal King of Bohemia,<sup>11</sup> for in a register of members of Maximilian's court<sup>12</sup> dated only six months later, he is listed as *Kapellmeister*. According to this document, Vaet received a monthly salary of twenty gulden, plus seventy gulden for the maintenance of twelve choirboys, a steward, a porter, a cook, and a cook's helper. Also listed among the musicians are four basses, two tenors (with spaces left blank for the addition of two more names), four altos, one organist, one organ tuner, one scribe, ten trumpeters, and one drummer. In a previous register of Maximilian's chapel, dated June 1, 1551, space is provided for a *Kapellmeister*, singers, and organist, but no names are given. It is apparent that the Prague chapel was in process of being organized between 1551 and 1554, and that Vaet was engaged at some time during those years.

An engaging description of Vaet's duties under Maximilian is given by the composer himself in the preface to the collection of his motets mentioned above, the *Modulationes*, published in 1562. After the customary salutation to his patron, Vaet continues:

Egregie (meo iudicio) Serenissime Rex ille quisquis primus protulit dixisse videtur, spartam quam nactus es orna, quippe quod eo proverbio singuli moneantur ut officio cui praesunt ornamento honori et utilitati esse velint, ne solum prae-suisse sed et prosuisse inveniantur, Ego itaque cum prima mea aetas sacrae Musices studio addicta fuisset, cumque ob eius qualemcunque cognitionem a vestra Magestate Regia in Chori sui Musici Praefectum assumptus essem, omnino mihi elaborandum putavi ne provinciae meae quantum fieri posset defuisse viderer eam quidem difficilem et multiplicem inveni, ubique tamen quod potui praestare conatus sum, et ut

Your Majesty, I think the person who first said, "Be an ornament to the place you happen to occupy" spoke very well. For in that proverb individuals are admonished to try, in the work they do best, to adorn it, to bring honor to it, and to be useful to it, so that they may be found not only to excel but also to serve. Thus, since my earliest years were given over to the study of sacred music, and since, because of my knowing something about it, I was chosen by Your Majesty to take charge of your choir, I have taken pains so as not to be deficient, insofar as possible, in any part of that difficult and many-sided realm in which I have tried to excel.

I have had to carry out many different duties in my province, three especially:

<sup>11</sup> Although Maximilian was not crowned King of Bohemia until 1562, he had been recognized as the future king since 1549, and was so addressed.

<sup>12</sup> On folios 126-129 of the Vienna *Haus- Hof- und Staatsarchiv*. *Österreichische Nationalbibliothek*. It is headed "Hofstat Khunig Maximilians in Behaimb [Bohemia] 1. Jän. 1554 . . . Ordnung und Hofstadt auf all unnsere hohe und nidere amtleut, officier, und diennner, an unserm hof. . . ." For information concerning this document the writer is indebted to Dr. Hellmut Federhofer of Graz.

multae mihi fuerint curae in hac mea provincia sustinendae, tres tamen praecipue fuerunt, cura Musici concentus regendi, cura rudis iuventutis recte in eo studio instituendae, et cura etiam novae et ad tempus accommodate Musices componendae. Quod ad primam quam posui curam Musici scilicet concentus regendi attinet, non adeo multum in ea laboris insumendum fuit, cum Majestatis Vestrae Regiae Capella (ut vocant) tam insignes habeat Musices ut singuli singulis praefecturis Chorum Musicorum digni sint, sed tamen adnitendum fuit ut cum bonis Musicis etiam rudes pueri bene canerent quod efficere non minimi fortassis artificij est. In altera cura scilicet iuventutis in Musica bene instituendae plus operae plus laboris et plus molestiae ponendum fuit uti in hac arte Magistris satis constat, quid autem hic prestiterim aliorum esto iudicium, hoc tamen ausim dicere me hic tantum effecisse, ut plurimi sub mea disciplina in Vestrae Majestatis Capella se fuisse laetentur, ob Musices scilicet non vulgarem hinc asportatam cognitionem quod eorum opera quae subinde emittuntur satis testantur. In tertia autem cura quae versari debebat in novae Musices compositione libenter plus temporis posuissem, sed dicta jam negocia, item rei familiaris administratio, et aliae subinde incidentes curae tantum temporis absunserunt, ut vix hac in parte mihi satisfacere possem, dum itaque mecum deductis rationibus parum quod huic compositioni darem temporis superesse viderem, mecum cogitavi qua in materia id temporis potissimum collocarem et tandem placuit

that of conducting the choir, that of getting raw youth well established in the study of music, and that of composing music that would be new and suited to the occasion. As for the first duty, that of conducting the choir, not so much effort has had to be expended in it, since Your Majesty's chapel has such distinguished musicians that individual members are themselves worthy to have charge of choirs. However, I have also had to strive to make inexperienced boys sing like good musicians, and to accomplish this requires no small amount of skill. The duty of teaching the boys demands much effort, work, and trouble. Whether I have been especially good in this is for others to decide, but I should dare to say that I have accomplished this much: that many are glad that they were in Your Majesty's chapel under my teaching, because they have taken away with them a not inelegant knowledge of music, as the works they produce after their departure adequately testify. As for the third duty, which requires busying myself with the composition of new music, I would have been glad to be able to devote more time to it, but the activities mentioned above, together with the administration of household affairs and other incidental occurrences, have been so demanding that I have hardly been able to satisfy myself in that respect. As, because of the reasons indicated, I have had little time to devote to composition, I have asked myself in what subject matter I could best invest this time. And finally it seemed to me good to allot it to that which contains praise of God Almighty and of the House of Austria, whose head you are after your divine father, the most august Emperor Ferdinand.

And then, since it generally happens that even those pieces that are composed

in ijs ponere quae et Dei Optimi Maximique laudem et Domus Austriacae cuius secundum Divum parentem tuum Augustissimum Imperatorem Ferdinandum caput es, continerent porro cum fere accidat ut etiam quae bene fiunt non effugiant obtreptatorum et malevolorum obloquutionem, receptum videmus ut novorum auctores operum gravis alicuius patroni auctoritatem obtreptantium malevolentiae opponant. Eorum itaque instituto adductus Majestatem Vestram Regiam delegi cui hoc quaecumque Musices opusculum dedicarem, si enim ego meique omnes sub protectione alarum Vestre Majestatis agamus, quae mea esset audacia meos foerus sub alterius clientelam et patrocinium committere, praesertim cum materia in laude domus Austriacae versetur, Hoc itaque quaecumque Musicae opusculum oro Majestas Vestra Regia eo animo quo offertur suscipere et me in sua gratia clementer retinere dignetur.

very well do not escape the censure of disparagers and ill-wishers, it is customary that authors of new works set the authority of some serious patron against the malevolence of disparagers. Following their example, therefore, I have chosen your Royal Majesty to whom to dedicate this little work of music, such as it is, for if I and all mine act under the protection of Your Majesty's wings, what an audacity it would be for me to place under the protection and patronage of another the music I have brought forth, especially since it is concerned with material in praise of the House of Austria. Therefore I pray Your Majesty to deign to accept this little work, such as it is, in the spirit in which it is offered, and to keep me graciously in your favor.

Vaet reveals in this preface some information of a personal nature. There is possibly an allusion to family life in the phrase "I and all mine act under the protection of Your Majesty's wings." He shows pride in the results of his teaching, but manifests a certain sensitiveness regarding the heretofore small output of his music.<sup>13</sup> It is easy to believe that his duties left him little time for composition. The responsibility of teaching the choirboys, for example, involved much more than their musical education. As was the custom, he provided them with room and board, supplied their clothing and other necessities (for which he was reimbursed), and had charge of their physical and moral welfare. Vaet was often called upon to report and advise in matters, such as salaries or pen-

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<sup>13</sup>Prior to 1562, according to all known sources, only twelve of Vaet's motets and two of his chansons had appeared in print. This fact might well indicate (in the light of the Courtrai records) that Vaet was still a young man.

sions, concerning the members of the choir.<sup>14</sup> Much time that could have been employed in composition was probably spent in traveling with King Maximilian and his chapel. This, at least, may be inferred from a statement by Dr. Seld, the vice-chancellor of Archduke Albert V of Bavaria. In 1555 Seld had been sent to Brussels to recruit musicians for his patron's court. He appears to have experienced some difficulty, for he reported:

Sie werffen mir gleichwol für, das khönig Maximilians und herzog Augustj singer Jeder ainen Monat 10 gulden hab. Das treff nun des Jars auf ainen Jeden 20 oder 30 gulden mehr. Ich halt Inen aber herwider, das die selben singer khain stättigs anwesen haben, sondern hin und wider müssen ziehen und dem Hof folgen, auch also mehrere uncosten aufwenden; da doch E.F.G. Capell Ordentlich zu München pleibt, und sie also mitt behausung, einkhauffen und In ander weg pessern vorthail haben mögen.<sup>15</sup>

They [the singers he wishes to engage] protest to me that each of the singers of King Maximilian and of Duke August [of Saxony] receives ten gulden per month. That amounts to twenty or thirty gulden more [than I offer] for each per year. But I reply to them that those singers have no fixed abode, but must travel here and there to follow the court, and therefore have diverse expenses; whereas those of Your Excellency's chapel remain properly in Munich and thus have better advantages in lodging, purchases, and other matters.

In 1564, two years after the publication of Vaet's *Modulationes*, Maximilian's father, Emperor Ferdinand I, died and the son became Holy Roman Emperor. Thereupon the chapel of Maximilian II (as he now was), with Vaet as its *Obrister Kapellmeister*, was removed from Prague to Vienna and became the Imperial chapel.<sup>16</sup> The musicians of Ferdinand's court were probably retained for the festivities attending the coronation ceremony,<sup>17</sup> and then discharged, some to join the choirs of Maximilian and his two brothers, others to seek employment elsewhere.

During the years 1565 and 1566 the Imperial chapel was a comparatively large one, made up of between sixty and seventy members, including some eighteen choirboys.<sup>18</sup> It was with this group of musicians that

<sup>14</sup> See Smijers, *op. cit.*, VI, 175, item E. 266, fol. 45<sup>v</sup>.

<sup>15</sup> As printed in Adolf Sandberger, *Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso* (Leipzig, 1894-95), III, 300.

<sup>16</sup> Cf. "Guyot" in Eitner, *Quellen-Lexikon*, IV, 430.

<sup>17</sup> Hence, perhaps, the large number of members (83) of the Imperial choir for the year 1564 given in Ludwig Köchel, *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869), p. 8.

<sup>18</sup> According to the Viennese court ledger, item H.Z.A.R. 1566, fol. 541<sup>v</sup> and 542<sup>r</sup> (for adults), and fol. 545<sup>v</sup> (for choirboys), as given in Smijers, *op. cit.*, VI, 175 and 167, respectively.

Vaet provided music, not only for religious services, but also for secular festivities, which in this court, one of the foremost in Europe, were undoubtedly many. When, in the spring of 1566, Maximilian summoned an Imperial Diet of German and Italian rulers to Augsburg, he took with him an imposing group of fifty-five musicians disposed as follows: eleven basses, eleven tenors, thirteen altos, four sopranos, twelve choirboys, one organist, one tuner, one copyist, and one choirboy preceptor.<sup>19</sup>

Entertainment at this conference was furnished also by musicians of some of the attending princes. Giaches de Wert, *maestro di cappella* of the Duke of Mantua, was among those present, also perhaps Orlandus Lassus, *Kapellmeister* of Albert V of Bavaria, and several other members of the Munich chapel. An item in the ledgers of the Imperial treasury, dated May 22, 1566,<sup>20</sup> records payments, through Vaet, to the above-mentioned musicians.

A particularly cordial relation in musical matters existed between the courts of Munich and Vienna. Lassus wrote music honoring the Emperor,<sup>21</sup> Vaet composed several motets in praise of Albert V.<sup>22</sup> These rulers, in turn, took a keen interest in the works of their *Kapellmeister*. It is mirrored in some of the letters sent by Maximilian II to Albert V. Thus, in one of them, dated October 14 (no year), he wrote:

. . . ich bedanck mich auch gantz dienstlich des freintlichen erbietens und bitte gantz dienstlich, wan der orlando delassus was componieren wiert oder E.L. sonst was neus von gesang zuekomen wird, das sie main nit vergessen. . . .<sup>23</sup>

. . . I thank you for your kind offer and ask that, when Orlando de Lassus composes something or when Your Excellency otherwise receives some new music, you keep me in mind. . . .

<sup>19</sup> According to the list given by Nicolaus Mameranus in his "Kurtze unn eigentliche verzeychnus der Romischen kayserlichen Majestat . . . hofstats . . . so auf dem Reichstag zu Augsburg im Jar 1566 . . . gehalten, daselbst erschienen seind . . ." as printed in Kochel, *op. cit.*, pp. 122 f. Much the same disposition of forces, though on a smaller scale, was employed by Vaet's successor, Philippe de Monte. The chapel of forty members that accompanied Emperor Rudolph II to the Augsburg Diet of 1582 included seven basses, seven tenors, nine altos, fourteen choirboys, two organists, one tuner, one copyist, and one preceptor. Cf. Georges van Doorslaer, "Die Musikkapelle Kaiser Rudolfs II 1. J. 1582 unter der Leitung von Ph. de Monte," *Zeitschrift für Musikwissenschaft*, XIII (June-July, 1931), 418 ff.

<sup>20</sup> Printed in Sandberger, *op. cit.*, III, 306 f.

<sup>21</sup> E.g., the motet *Pacis amans*, for the coronation as King of Bohemia in 1562. Maximilian, for his part, expressed his high regard for Lassus by granting him a patent of nobility in 1570.

<sup>22</sup> *Antevenis virides* and *Gratus in Austriacam*.

<sup>23</sup> Sandberger, *op. cit.*, III, 305.

In another letter, dated October 25, Maximilian wrote:

. . . schik E.L. hiemit ain mess, die mein capelmaister componiert aufs dissimulare, und verhof, sie soll nit bös sein. Was er auch noch machen wiert und der mir wert sain, dass will E.L. alzait zueschicken.<sup>25</sup>

. . . I am sending Your Excellency here-with a mass composed by my *Kapellmeister* on *Dissimulare*<sup>24</sup> and have hopes that it will not be bad. Whatever he may compose that seems worthy to me will always be sent to Your Excellency.

Further evidence of the close cultural ties of the two courts is contained in a letter sent from Vienna on December 23, 1559, by Dr. Seld to his patron, Albert V:

. . . An gestern wie ich one ge-värd In der ka. m. Capell gewesen und der Rö. M. dienst In Irer kirchen . . . hab ich ain Mess daselbs singen hören, welche mir fürwar zimlich wol gefallen. Und ist mir das Subjectum, darauf sie gesetzt, gleichwohl In den oren geklungen, ich habs aber so bald nitt ertkennen künden. Volgends als ich darnach gesungen, befind ich, das der Rö. M. Cappellmeister die selb auf das Tityre tu patulae, so der Orlando gemacht, komponiert; wann ich dann wesst, das E.F.G. die selb nitt hätt, wolt ich sehen das Ich Ir die selb zuschicket. Glaub gantzlich sie würd Ir nitt so gar missfallen . . . Schick auch E.F.G. die Mess, davon ich derselben hievor geschrieben. Und sollen E.F.G. wissen, dass der Rö. M. Capellmeister ain Motet mitt 6 gemacht, nemlich Vitam quam faciunt beatiorem, darinnen hatt er des Orlando Tityre tu patulae wollen Imitiren. Also ist die Mess auf beide die selben Moteten gemacht. Und schick derhalben E.F.G. das gemelt Vitam quam faciunt darzu. . . .<sup>26</sup>

. . . Yesterday, as I happened to attend royal church services in the Imperial chapel I heard a mass sung there that really pleased me rather well. The theme upon which it was written seemed familiar to my ears but I could not recognize it immediately. Later, as I sang it over, I realized that the royal *Kapellmeister* had composed it on the model of the *Tityre tu patulae* by Orlando [Lassus]. As I know that Your Highness does not possess this [motet] I shall take care to send it to you. I truly believe that it will not at all displease you. . . . I also am sending Your Highness the mass referred to above.

Your Majesty ought to know that the royal *Kapellmeister* composed a six-voice motet, namely, *Vitam quam faciunt beatiorem* in which he desired to imitate [the style of] Orlando's *Tityre tu patulae*. The mass is based on both motets. I am therefore sending to Your Highness the said *Vitam quam faciunt* as well. . . .

<sup>24</sup> Vaet's six-voice *Missa super Dissimulare*.

<sup>25</sup> Sandberger, *op. cit.*, III, 305. Other letters with references to music are contained in Viktor Bibl (ed.), *Korrespondenzen österreichischen Herrscher. Die Korrespondenz Maximilians II* ("Veröffentlichungen der Kommission für neuere Geschichte Österreichs," No. 14 [Vienna, 1916]), I, 1 and 10.

<sup>26</sup> Printed in Sandberger, *op. cit.*, III, 303.



Although Vaet is not mentioned by name in this letter, there can be no doubt that he is the composer referred to, for he wrote a *Missa Tityre tu patulae*, a parody mass, which is based both on Lassus' motet of the same name and on his own six-voice *Vitam quae faciunt beatiorum*.

The official records of the Viennese court contain, from 1564 to 1567, a number of entries referring to Vaet. Most of them deal with monetary matters. His salary at this time was thirty gulden per month. In addition, he was provided with money for the purchase of court dress and the maintenance of the choirboys. In December of 1565 he was paid an installment of a sum of six hundred gulden, apparently a gift from the Emperor.<sup>27</sup> This indication of the favor in which he was held is matched by an item recording the presentation of a drinking service of gilded silver by Maximilian II to Vaet at the baptism of a child of the composer on December 24, 1566.<sup>28</sup> In a later entry of the court ledger is a reference to the date of Vaet's death, January 8, 1567.<sup>29</sup> The cause of his death is not given. It was probably not an illness of long standing, for an item in the court records, dated a few months before his death, mentions that Vaet and eight chapel singers accompanied Maximilian II to the field of battle.<sup>30</sup> Subsequent entries in the ledger deal with the granting of a pension to Vaet's widow, Maria, and her children and record payments of it even after her subsequent marriage to a scribe of the chancellery.

After Vaet's death the post of Imperial *Kapellmeister* remained vacant for over a year while a successor of first rank was sought. During this time Allardus Gaucquier functioned as temporary choir-director. Efforts to obtain the services of Palestrina were unsuccessful. Finally, Philippe de Monte was engaged and he took up his duties on May 1, 1568.

Vaet's passing was mourned, in traditional fashion, by the composition of a number of elegies. One of them, by François Haemus, has already been referred to. Another, by an unidentified poet, was set to music by Jacobus Regnart, who as a tenor of the Imperial chapel had sung under Vaet's direction. A third elegy,<sup>31</sup> by Paul Melissus Schede, a poet laureate of Maximilian II, strongly suggests that Vaet, Lassus, and the poet were

<sup>27</sup> Smijers, *op. cit.*, IX, 74, item H.Z.A.R., 1564, fol. 615<sup>r</sup>.

<sup>28</sup> Smijers, *op. cit.*, IX, 74, item H.Z.A.R., 1567, fol. 151<sup>v</sup>.

<sup>29</sup> Smijers *op. cit.*, IX, 74, item H.Z.A.R., 1567, fol. 407<sup>v</sup> and 408<sup>r</sup>. The date 1577 (instead of 1567) in this item must be a scribal error.

<sup>30</sup> Smijers, *op. cit.*, VI, 175, item E. 266, November, 1566, fol. 282<sup>r</sup>.

<sup>31</sup> As quoted from the *Schediasmata* (Halle, 1625), in Paul Bergmans, "Deux Amis de Roland de Lassus: les humanistes Charles Utrenhove et Paul Melissus Schede," *Bulletin de la classe des beaux-arts* (Académie royale de Belgique), XV (1933), 112.

friends. The concluding lines of this poem indicate that it was meant to be set to music by Lassus:

Salve o Vaete noster, haec tuus tibi  
Orlandus, haec tibi Melissus carmina  
Munus supremum donat cia, ave et vale.

Hail O our Vaet! This song  
Your Orlandus and your Melissus give you  
As a last tribute.  
Alas, hail and farewell.<sup>32</sup>

Though Vaet, possibly owing to his untimely death, did not achieve the fame of Lassus or Palestrina, he was nevertheless highly esteemed, both by his contemporaries and by members of the following generation. Hermann Finck lists him (together with Barbion and Massenus) among the notable composers of the period in his *Practica musica* (1556),<sup>33</sup> even though few of Vaet's motets had at that time appeared in print. Lodovico Zacconi, in his *Prattica di musica* (1596), refers to Vaet, in a paragraph on the employment of mensural proportions, as "an early and celebrated musician."<sup>34</sup>

Pedro Cerone wrote, in his *El melopeo y maestro* (1613), Book I, page 89:

Los Compositores praticos que à mi  
parecer . . . se pueden imitar en  
cosa de yglesia son estos, Domingo  
Phinot, Jacobo Vaet, Juan Mouton,  
Nicolas Gombert, Simon Boylù,  
Christoval de Morales, y à Iusquino.

The composers who in my estimation  
. . . are most worthy of emulation in  
church music are Domenicus Phinot,  
Jacobus Vaet, Jean Mouton, Nicolas  
Gombert, Simon Boyleau, Cristobal Mo-  
rales, and Josquin.

<sup>32</sup>No setting of this poem, which begins "Adeste vates, huc adeste musici," is listed in the *Verzeichniss der gedruckten Werke von Hans Leo Hassler und Orlandus de Lassus*, compiled by Robert Eitner. This does not, however, preclude its having been set by Lassus.

<sup>33</sup>See the quotation from the *Practica* in A. W. Ambros, *Geschichte der Musik* (3rd ed.; Breslau, 1893), III, 305, n. 1.

<sup>34</sup>The somewhat puzzling passage (in Book I, p. 49) reads "Questo modo di cantar le cantilene fatte sotto le considerationi del numero binario, nel numero Proportionato, & ternario, non è invention nuova, ne meno è cosa da non doversi fare, perche si trovano autori che hanno usato questa foggia di cantare, tra quali è stato uno Jacobo Vaed Musico antico & celebrato, il quale ne gli Hynni suoi non solo in una occasione fa questa revolutione ma anco in diverse, & questo particolarmente si vede in quel Hynno di Natale che dice A solis ortus cardine che Gloria tibi Domine, fa riddire tutto il primo verso in Proportione formando tutte le figure, in figure di Proportione imperfetta." Although Zacconi would seem to be referring to Vaet's setting of the fourth stanza of *A solis ortus cardine*, beginning "Domus pudici pectoris," the theorist's words are not applicable to this hymn. It is possible that Zacconi alludes to a hymn by Vaet that is no longer extant.

Had Vaet enjoyed a normal span of life, his fame would no doubt have been much greater. His last years were the most productive ones and saw the publication of the majority of his motets. Even a few years more of composition, especially in his position as *Kapellmeister* to the Emperor, might have been sufficient to establish his name securely in history.

However, like many other excellent musicians of his time, Vaet was gradually forgotten. By the eighteenth century he had become a shadowy figure. Johann Gottfried Walther, in 1732, could write of him only that he flourished about 1560 and wrote five-voice masses, motets, and Magnificats.<sup>35</sup> This information, scant though it may be, has at least the virtue of correctness. By the time of the publication of Gerber's *Lexikon der Tonkünstler* (1814), a confusion of Vaet's name with that of Giaches de Wert<sup>36</sup> had taken place. Gerber discusses him (or rather, "them") under the heading "Waert (Giaches di)," and states that very little is known of him, continuing: "Indeed, even in [the printing of] his name there has been no uniformity, and, as a result, Walther has been misled into treating him twice, first under the heading of Jacobus Vaet, and then again under that of Jaques de Wert."<sup>37</sup> The error, of course, is Gerber's, not Walther's. Possibly because of this confusion of names, Vaet receives no mention at all by a number of later writers. This is true even of a work dealing exclusively with composers of the Low Countries, *Les Musiciens Belges* [1848] by E. L. Fétis (the son of F. J. Fétis).

Fortunately, Franz Commer's scores, printed in the 1840's and 50's, of twenty of Vaet's motets and one of his masses served to bring the composer to the attention of the music historians of that time. Even though two additional motets printed by Commer and ascribed to Vaet are really by Wert, and though some of the transcriptions are faulty, the publication revealed the quality of Vaet's motets to men like August Ambros and F. J. Fétis, who praised the works highly in their subsequent writing.

F. J. Fétis, however, is responsible for a regrettable error which now arose to complicate matters. In his *Biographie Universelle*<sup>38</sup> (article written 1864), he noted that one of Vaet's motets, *Ferdnande imperio princeps*, honored Archduke Ferdinand of Austria. Fétis considered this to mean

<sup>35</sup> Cf. J. G. Walther, *Musikalisches Lexikon* (Leipzig, 1732), p. 624.

<sup>36</sup> Cf. *supra*, p. 9.

<sup>37</sup> Γ I. Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler* (Leipzig, 1814), Vol IV, col. 492.

<sup>38</sup> F. J. Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique* (2nd ed., Paris, 1865), VIII, 291.

that the composer had been in Hapsburg service under Charles V and prior to 1527, the year in which Ferdinand exchanged the title of Archduke for that of King of Bohemia. However, Vaet's motet was written in honor, not of the future Emperor Ferdinand I (whom Fétis had in mind), but of his like-named son, who was not born until 1529. The text of the motet begins quite explicitly:

Ferdnande Imperio princeps dignis- sime summa Ferdnandus referens dexteritate patrem.	Ferdinand, most worthy prince of the Empire, by your consummate skill re- calling Ferdinand your father.
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Fétis' error in chronology, unfortunately, has been reprinted in many reference works, among them Mendel's *Lexikon*, Leichtentritt's *Geschichte der Motette*, and even so recent a publication as the 1940 edition of Baker's *Biographical Dictionary*. As a result, Vaet generally has been considered to belong to the generation preceding that of Lassus and Palestrina though, on the basis of the Courtrai Cathedral records, he is actually their contemporary.

Either because of the confusion that has obscured his life and work or perhaps for reasons inherent in the style of his compositions, Vaet has been given little attention by modern music historians. Despite the appearance, in 1929, of a modern print of six of his motets, most of the authors of recent works dealing with sixteenth-century music ignore him. There is, for example, no reference to Vaet in Volume II of the 1932 edition of the *Oxford History of Music*. Heinrich Besseler, in *Die Musik des Mittelalters und der Renaissance*, merely lists him among members of the Gombert generation; André Pirro, in his *Histoire de la musique de la fin du XIV<sup>e</sup> siècle à la fin du XVI<sup>e</sup>*, mentions Vaet only as the composer of a *nema* on the death of Clemens non Papa.

In view of the high esteem in which he was held by his contemporaries, as well as by historians like Fétis and Ambros, Vaet merits greater consideration than he has lately received.

## II

# THE MOTETS OF JACOBUS VAET

### BIBLIOGRAPHY

Jacobus Vaet, in comparison with other major musical figures of his time, was not a prolific composer. He is known to have written some seventy-six motets, nine masses,<sup>1</sup> eight Magnificat settings (I-VIII *toni*), and three chansons. The first publication of his music apparently took place in 1553, when Tylman Susato of Antwerp included one of Vaet's motets in the *Liber secundus ecclesiasticarum cantionum*. Subsequent volumes of this collection contain six more of the motets, one of them, *Miserere mei Deus*, appearing in both *Liber IX* of 1554, folio 6<sup>v</sup>, and *Liber XIV* of 1557, folio 13<sup>r</sup>.<sup>2</sup> Another, *Ego Dominus*, in *Liber IV* of 1553, folio 3<sup>r</sup>, is ascribed to *incertus autor* [*sic*].<sup>3</sup> The fact that this motet is not credited to Vaet suggests that Susato gathered and published these works without the collaboration of the composer.

During the 1550's two of Vaet's chansons appeared in print also. Pierre Phalèse brought out one of them, *Sans vous ne puis*, in his *Premier Livre des chansons à quatre parties* (Louvain, 1554), and Waelrant and Laet included the other, *Amour leal*, in Volume I of their *Jardin musical* . . . (Antwerp, 1556 [Eitner's date]).

In the year 1555 began what was to become a fruitful relationship between Vaet and the publishers Johann vom Berg and Ulrich Neuber

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<sup>1</sup> Eight of the masses are discussed in Hans Jancik, "Die Messen des Jacobus Vaet" (Ph.D. dissertation, University of Vienna, 1929). The ninth, apparently unknown to Dr. Jancik, is the *Missa Confitemini*, contained in MS C97 of the Proske Library, Regensburg.

<sup>2</sup> Eitner lists the work in *Liber XIV* as *Miserere mihi*, thus giving the incorrect impression that it is a different motet. See Robert Eitner, *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877), p. 151. Another misleading bit of information is contained in Eitner's *Quellen-Lexikon*, X, 20. There an *Eternam dona eis* by Vaet, located in MS Z25 (now MS 40018) of the Berlin State Library (*Oeffentliche Wissenschaftliche Bibliothek*), is noted. However, the work by Vaet in this MS is his Mass for the Dead, of which "Eternam dona eis" is the introit.

<sup>3</sup> It is printed with an ascription to Vaet in Johann vom Berg and Ulrich Neuber, *Thesaurus musicus* . . . (Nuremberg, 1558), V, No. 27.

in Nuremberg. Volumes III, IV, and V of their collection *Evangeliorum*, appearing in 1555 and 1556, each contain one motet by Vaet.<sup>4</sup> These works, to be sure, had been among those printed a few years earlier by Susato. But in 1558 four of Vaet's hitherto unprinted motets were included by Berg and Neuber in their *Novum et insigne opus musicum*. These are the first six-part motets by him to be published. All of those printed previously had been for four or for five voices.

In 1560 another six-voice motet was brought out, this one in an unusually beautiful format, by Raphael Hofhalter of Vienna.<sup>5</sup> It is printed on one side of a large parchment sheet that bears a dedication to Vaet's patron, Maximilian, as well as poetry in praise of the House of Austria. The text of the motet itself, "Qui operatus est Petro," is a religious one.

When, in the fall of 1562, Maximilian was crowned King of Bohemia and King of the Romans (the title conferred on the Emperor-elect), the prestige of his *Kapellmeister* must thereby have been enhanced considerably. Vaet probably felt that now it would be expedient to demonstrate his fitness for the office he occupied and to add luster to it by a substantial publication; hence the *Modulationes* of 1562, printed by Gardano of Venice. This is the only sixteenth-century print devoted entirely to works by Vaet. The first volume is made up of sixteen five-part motets. It contains, in addition to the preface previously quoted, the customary poem, "Ad lectorem," praising the composer, and one, "Ad zoilum," addressed to the petty critic. The second volume contains fifteen motets for five and for six voices.<sup>6</sup> It is apparent that Vaet intended the *Modulationes* to be a summary of his productive activity up to that time. It contains not only his most recent compositions, the coronation motets for Maximilian, but also the afore-mentioned *Romulidum invicti* of 1553 and occasional pieces belonging to the intervening period. There are sacred works also, as well as settings of classical poetry. The diversity of subject matter is matched by a variety of styles, as if Vaet wished to demonstrate his technical versatility.

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<sup>4</sup>Fétis, in his *Biographie universelle*, VIII, 291, ascribes to Vaet two motets, *In illo tempore* and *Vade parare*, printed as Nos. 18 and 19, respectively, of the *Evangeliorum*, Vol. II. In the Eitner *Bibliographie der Musik-Sammelwerke*, however, these motets are listed under Jachet, and not under Vaet.

<sup>5</sup>Printed in facsimile in Robert Haas, *Ausführungspraxis der Musik* (Potsdam, 1931), p. 129.

<sup>6</sup>Eitner, in his *Quellen-Lexikon*, X, 19, gives the number of motets in Volume II as twenty-one. He was probably misled by the index of this volume, which lists as separate titles the second *partes* of six two-*pars* motets. The index of Volume I, on the other hand, lists first *partes* only.

In 1564, the year in which Maximilian was crowned Holy Roman Emperor, Berg and Neuber of Nuremberg brought out their *Thesaurus musicus*. This collection contains no less than twenty-three motets by Vaet, the same number by which Lassus is represented. This speaks well for the reputation which Vaet must have enjoyed at that time. Nine of the twenty-three motets are new publications. Among them are four for eight parts, apparently Vaet's first compositions for this number of voices.

Three-part writing seems to have been little cultivated by Vaet. In 1567, the year of his death, three *tricinia* by him were published by Dietrich Gerlach, a successor to Berg and Neuber, in his *Tricinia sacra*.

A good index of the productive activity of Vaet's last years is the *Novus thesaurus musicus* of 1568, compiled by Pietro Giovanelli and printed by Gardano in Venice. Giovanelli, who apparently was connected in a nonmusical capacity with the Viennese court, dedicated this five-volume collection to Maximilian II and devoted the greater part of it to works by musicians of the Hapsburg chapels. Vaet is represented by twenty-four motets, of which only two had been previously published. As he was by no means a prolific composer, the appearance at one time of twenty-two "new" motets indicates a notable increase in activity during his last years. Furthermore, three additional works not previously published (one a chanson, *En l'ombre d'un buissonnet*) appeared in the same year, 1568, in the *Liber secundus suavissimarum et jucundissimarum harmoniarum*, compiled by Clemens Stephani and printed by Neuber of Nuremberg.

The last sixteenth-century publication to contain vocal works by Vaet is the collection *Selectissimarum sacrarum cantionum . . . flores, truum vocum*, issued by Phalèse in 1569. These are the same three-voice motets that Gerlach had published two years earlier in the *Tricinia sacra*.

One of Vaet's motets, the *Ecce apparebit Dominus*, was printed in tablature in Johann Ruhling's *Tabulaturbuch auf Orgeln und Instrument* (1583.)<sup>7</sup> A great number of Vaet's compositions appearing in print may be found in manuscript form as well. Of these, four motets appearing in MS Add. 31992 of the British Museum (dated after 1611) are particularly

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<sup>7</sup>A reference by Cecie Stainer, in her article on Vaet in *Grove's Dictionary of Music and Musicians* (3rd ed., V, 430), to tablatures of Vaet's works in Adriansen's *Pratum musicum* of 1584 is not borne out by the information given in Alphonse Goovaerts, *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880), nor by an examination of the second edition of the *Pratum*, published in 1600.

noteworthy. They are in Italian lute tablature, with omission of the cantus part, to which the intabulation presumably forms an accompaniment. The first pitch of the omitted voice of each motet is indicated by a superscription noting the corresponding course and fret (*e. g.*, *La p[rima] al 7. t[asto]*).<sup>8</sup> Some of Vaet's works have come down to us in manuscript form only, specifically, two motets,<sup>9</sup> the eight Magnificat settings, and the nine masses.

Modern reprints have made twenty-three of Vaet's motets and one of his masses available in score. Twenty of the motets appeared in the middle of the nineteenth century in Commer's *Collectio operum musicorum Batavorum saeculi XVI.*<sup>10</sup> Commer printed also Vaet's Requiem Mass in the collection *Musica sacra XVI., XVII. saeculorum*. Robert van Maldeghem included, in his *Trésor musical* (secular) of 1877, one of the motets which had been published previously by Commer. The most recent publication of works of Vaet appeared in 1929 under the editorship of Ernst Hermann Meyer, as the second volume of the *Chorwerk* series. Regrettably, three of the six motets which form the volume had already been made available in the Commer *Collectio* and thus are merely duplicated here. On the credit side, however, is the inclusion of the motet *O quam gloriosum*, one of the two which had survived only in manuscript.

### THE TEXTS

The motets of Jacobus Vaet are chiefly devoted, as he himself stated in the preface of the *Modulationes*, to "praise of God Almighty and of the House of Austria." The majority of their texts,<sup>1</sup> about forty-two, are suitable for liturgical use, sixteen are apparently nonliturgical, though sacred in nature, and seventeen are secular.

Among the liturgical motets are settings of a number of texts from the Proper of the Mass. These comprise two graduals (*Beata es et venerabilis*

<sup>8</sup>This is necessary because some of the tablatures are transposed in relation to the printed part books. For reference to a similar MS of the British Museum collection see Gustave Reese, "The Origin of the English *In Nomine*," *Journal of the American Musicological Society*, II (Spring, 1949), 13, n. 23.

<sup>9</sup>*Domine byssopo (Asperges me)* and *O quam gloriosum*.

<sup>10</sup>Two additional motets printed by Commer (*Transeunte Domino clamabat and Egressus Jesus*) are actually by Giaches de Wert. Commer's scores are generally unreliable. Whereas some of them (that of the *Beata es et venerabilis*, for example) are faithful to the original prints, others (such as the *Te Deum* and the *Videns Dominus*) are so faulty that one suspects that a different transcriber scored them.

<sup>1</sup>As stated in the introduction, seventy-five of the texts are available to the writer.



and *Qui operatus est Petro*), two communions (*Pascha nostrum immolatus est* and *Videns Dominus*), and an offertory (*Beata es Virgo Maria*). The greater number of the liturgical motets, however, are proper to the office hours and comprise antiphons, responsories, hymn verses, and psalms.

The chief single theme of Vaet's sacred motets, both liturgical and nonliturgical, is veneration of the Virgin. In addition to his Magnificat settings (which lie outside the scope of this discussion) he devoted to this subject thirteen motets, including eight settings of the *Salve regina*. In six of the *Salve regina* motets only the even-numbered verses of the antiphon are set, so that they can be sung *alternatim* with plainsong rendition of the odd-numbered verses or with organ representations of them. All of the *Salve regina* settings appear in Volume IV of Giovanelli's *Novus thesaurus musicus* of 1568. One of them (No. 69 of Appendix B) had been printed four years earlier, in the *Thesaurus musicus* of Berg and Neuber. There, however, the antiphon text is altered so as to substitute the figure of Jesus for that of Mary. Such paraphrases had been practised in Protestant Germany as a result of Martin Luther's criticism of "excessive" veneration of the Virgin.<sup>2</sup> In altering this text, or allowing it to be altered (for he would certainly have been consulted in a publication containing twenty-three of his motets), Vaet reflects the tastes of his patron, Maximilian, who, in spite of his position as Holy Roman Emperor, is known to have had Protestant inclinations.

In the two-*pars* motet beginning "Mater digna Dei" the figures of both Jesus and Mary are incorporated. The texts of the *partes* are in the form of prayers addressed (in *pars* I) to the Virgin and (in *pars* II) to Jesus.

Vaet devoted a number of motets to the representation of events in the life of Jesus. Two of them (*Angelus ad pastores ait* and *Reges terrae congregati sunt*) deal with the Birth, another (*Postquam consummati essent dies*) with the Circumcision. Vaet treats musically also the Transfiguration (*Assumens Jesus*), the Last Supper (*Discubuit Jesus*), the Betrayal (*Patris sapientia veritas* and *Quid Christum captivo*), and the Crucifixion (*Huc me sidereo*).

Other Biblical scenes depicted by Vaet include that of Daniel in the lions' den (*Rex Babylonis venit*), the raising of Lazarus (*Videns Dominus*), and the descent of the Holy Spirit upon the apostles at Pentecost (*Dum complerentur dies* and *Spiritus Domini hodie*).

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<sup>2</sup> Cf. John Julian, *A Dictionary of Hymnology* (5th ed.; New York, 1925), p. 992. For an example of a paraphrased *Salve regina* see Ambros, *Geschichte der Musik*, V, 43.

Five motets were written by Vaet to honor saints. He dedicated one (*Qui operatus est Petro*) to Peter, another (*Iste est Joannes*) to John, and a third (*Misit Herodes rex*) to James, his patron saint. Vaet composed two settings of the antiphon *Filiae Jerusalem*, with the text slightly changed to accommodate the insertion of the word *Maximilianum*. These motets were probably written for performance on the festival honoring the patron saint of the Emperor.

Vaet's secular motets deal, for the most part, with the House of Hapsburg and the three generations of its members beginning with Ferdinand I. A humanistic vein runs through many of the texts. That of the motet dedicated to Ferdinand, for example, reads thus:

Si qua fides vatū scriptis sub Apolline summo musarum incolumnis turba novena viget. Verius at nostro sub Caesare musica floret cum musis vita. Perpete Caesar erit.

If the writings of the prophetic poets may be believed, the ninefold throng of the Muses flourishes under the illustrious Apollo. But under our Caesar music more truly flourishes with the Muses. Caesar will be immortal.

The implied play on the word *vatū* (= Vaet), by reason of its aptness, was no doubt intentional.

The above-mentioned motet occupies a place of honor on Page One of the first volume of the *Modulationes*. It is followed by the work written to celebrate the coronation of Maximilian as King of Bohemia in Prague in September of 1562. The text reads:

Jam pridem expectante Maximiliani Bohemi post longam ut teneas regna beata moram huc festinatum facias iter optime regum et capiti imponi fer diadema tuo.

Long awaited Maximilian of Bohemia, at last, in order to keep the kingdom happy, you make this hasty journey hither. O best of kings, come, place the diadem upon your head.

Also suitable for a coronation, though religious in tone, is the text of the motet dedicated to Maximilian and beginning, "Ascendetis post filium meum ut veniat et sedeat super solium meum" (Ye shall come up after my Son, that He may come and sit upon my throne).

Another ceremonial motet, *Qui gerit*, was probably composed, according to its text, between 1562 and 1564, when Maximilian bore the title "King of the Romans."

Qui gerit Augusti diademata Caesaris ales applaudit sceptris rex generosae tuis omine foelice pansas is concutit alas spondet et imperio prospera quaeque tuo.

The bird [the Imperial eagle] bearing the crown of Augustus Caesar applauds your rule, noble king. In favorable omen he shakes his extended wings and he pledges great prosperity for your empire.

For Maximilian's coronation as Emperor Vaet wrote a two-*pars* motet with the stately and humanistic text:

Aurea nunc tandem rutilanti sydere  
fulgent secula sub clipeis Maximili-  
ane tuis secula mille modis multos  
optata per annos que triplex capiti  
dant diadema tuo. Nam novus in-  
victa Jovis es, es demissus ab arce  
Hector ut imperio regna superba  
premas et tibi vitrices aquilae sint  
gloria cum sis notus et Eous victor  
et Hesperijs.

Now at last shines the golden age under  
your shield, Maximilian, the age, hoped  
for in a thousand ways through many  
years, which places a threefold crown  
upon your head. For you are a new bul-  
wark of Jupiter. You are Hector sent  
from the citadel that you may press upon  
proud kingdoms with your rule, and that  
the eagles of victory may be a glory to  
you. For you are celebrated in the East  
and are conqueror in the West.

Of somewhat less interest textually than the Maximilian motets are those which Vaet dedicated to other members of the Hapsburg family. The epithalamium *Romulidum invicti* celebrates the marriage of Maximilian's sister, Catherine, to King Sigismund Augustus of Poland in these phrases:

Romulidum invicti pulcherrima filia  
regis Sarmatiae regi Dux Catharina  
datur. O ter conjugium felix thala-  
mosque beatos qui simul Europae  
maxima regna ligant.

The very beautiful daughter of the invin-  
cible king [Ferdinand] of the sons of Ro-  
mulus, the Duchess Catherine, is given to  
the King of Poland. O most happy union  
and blessed marriage which binds to-  
gether the greatest kingdoms of Europe.

A motet, *Ferdnande imperio*,<sup>3</sup> is addressed to the brother of Maximilian and praises him in somewhat pretentious rhetoric. Equally stilted is the text of *Currite foelices*, set by Vaet for the occasion of the departure for Spain, in November of 1563, of Maximilian's sons, Rudolph and Ernest. In addition to his works honoring members of the royal family, Vaet wrote one motet to the Imperial coat of arms and another praising the House of Austria itself. The text of the first is by Vitus Jacobaeus, one of the poets laureate of the Viennese court, for it appears above his initials on the Hofhalter print of 1560, mentioned in the preceding chapter.

Est sacer imperio Jovis ales et imperat orbi  
Dum vigilante biceps omnia fronte videt  
Caesari custos diadematis explicat alas  
Et Ferdinandi Caesaris arma gerit.

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<sup>3</sup> Cf. *supra*, p. 14.

The bird of Jove [the eagle] is sacred to the Empire and commands the world. While the two-headed bird watches all with vigilant brow, the guardian of Caesar's crown extends his wings and bears the arms of Emperor Ferdinand.

The motet in praise of the House of Austria, like the foregoing one, bears a text that is nontopical in nature, so that it could be sung at any state occasion.

Stat felix domus Austriae et inclita  
principis aula ornamenta domi totius  
orbis habit. Ergo letemur nos  
musica in arte periti conetur regi  
quisque placere suo.

Happy stands the House of Austria, and  
the famous hall of the prince has within  
it the ornaments of the entire world.  
Therefore let us who are accomplished  
in the art of music rejoice, let each try  
to please his king.

Albert V of Bavaria, royal friend of Maximilian, is honored in two of Vaet's motets. The *Gratus in Austriacam*, probably written for a reception given by Maximilian for Albert in June of 1560, is a musical address of welcome:

Gratus in Austriacam quod veneris  
optime terram Dux Bavaros lata  
qui ditione regis testatur Caesar  
socer affinisque Bohemi rex populi  
Emilius nobilitasque frequens.

Welcome to the Austrian land, Duke, you  
who rule the Bavarians with broad  
dominion. Your ally Caesar bears witness  
that it is excellent that you have come, as  
does Emilius [Maximilian], King of the  
neighboring Bohemian people, and the  
thronging nobility.

The text of the second motet for Albert V, *Antevenis virides*, is of more than usual interest. It was written by the humanist and friend of Lassus, Charles Utenhoven, and bears the date August, 1566.<sup>4</sup> The first letters of the verses form an acrostic on the name Albertus. Although the poem is superscribed "Acrostichis rhythmis musicis ab Orlando donata," there is no evidence that it was actually set by Lassus.

Antevenis virides raris qui dotibus annos  
Laudibus et sortem quamlibet eximiam  
Bavarici Dux magne soli, post fata superstes  
Effugiat Stygias vis tua fama domos

---

<sup>4</sup> Cf. Bergmans, "Deux Amis de Roland de Lassus," p. 106. E. II. Meyer, in his preface to *Das Chorwerk*, Vol. II, states that this was the motet written for the reception given for Albert V in 1560. He cites, however, no source to support his assertion.

Respice fatorum domitrices, respice Musas  
 Tutor et illarum, ductor et esse velis.  
 Ut celebris patulum virtus tua compleat orbem,  
 Sola dabit domitrix Musa Potentis Herae.

Great Bavarian leader, excelling in rare prowess,  
 you transcend the years and any exceptional lot  
 with tribute and glory ordained by fate. Your  
 fame will elude the Stygian realm. Consider the  
 Mistresses of Fate, consider the Muses. Deign to  
 be their teacher and leader. The Mistress Muse of  
 the powerful Hera alone will fill the entire world  
 with praise of your virtues.

Vaet wrote one occasional motet of a nonpolitical nature, an elegy on the death of Clemens non Papa. This *nenia*, though it has not been accorded a modern reprint, is the work by which Vaet is perhaps best known, owing, not to its musical excellence, but to the fact that the date of its publication (1558) helped to establish the approximate death date of Clement. What the relationship between Clement and Vaet was can only be conjectured. It could have been that of teacher and pupil, or perhaps merely that of co-workers in the service of the Empire. It is very possible that they were friends, for Vaet expressed his admiration for Clement also by composing a parody mass on his motet *Ego flos campi*. The text of the *nenia* is sung, as was customary in works of this type, against a *cantus firmus* intonation of the introit of the Mass for the Dead, "Requiem aeternam dona eis Domine et lux perpetua luceat eis."

Continuo lachrimas cantores fundite fluxu,  
 Nam perijt vestri lausque decusque chori.  
 Est nimis inclemens vis ac violentia fati  
 Quae tam clementi parcere dura negat.  
 Clementem tamen omnipotens Deus ipse iuvabit,  
 Ut mortem vincat qui nece victus erat.

Singers, let your tears flow in a continuous stream,  
 for he who was the glory and honor of the chorus  
 is lost to you. The too inclement strength and violence  
 of fate refused, in its harshness, to spare such a  
 clement one. But Almighty God himself will aid  
 Clement [or the clement one] so that he, who was  
 never conquered, shall conquer death.

Vaet wrote four motets on classical or pseudoclassical texts. With the *Musica Dei donum* he opened Volume II of the *Modulationes*. This poem

in praise of music, popular among sixteenth-century composers,<sup>5</sup> was set also by Clemens non Papa and Lassus.

Musica Dei donum optimi trahit  
homines, trahit Deos, Musica truces  
mollit animos tristesque mentes  
erigit. Musica vel ipsas arbores et  
horridas moveat feras.

Music, gift of the best god, enchants men,  
enchants the gods. Music softens savage  
spirits and lifts up the melancholy heart.  
Music moves trees themselves, and the  
rough wild beast.

In the motet *Miser qui amat* Vaet set a moralizing text condemning illicit desire and preaching the virtue of restraint. Equally moralistic is the content of "Vitam quae faciunt beatorum," an epigram by Valerius Martial<sup>6</sup> addressed to the poet's friend, Julius Martial. In it "the things that make up the life of happy people" are listed and the reader is advised, "Quod sis esse velis nihilque malis, summum nec metuas diem nec optes" (be content with what you are and desire no change, neither dread your last day nor long for it). This text, like that of the *Musica Dei donum*, had been much set by sixteenth-century composers.<sup>7</sup> Vaet's *Vitam quae faciunt beatorum* first appeared in the Berg and Neuber *Novum et insigne opus* of 1558. Four years later, in the *Modulationes*, Vaet coupled it with a setting of an equally popular text, the lament of Dido from Vergil's *Aeneid*,<sup>8</sup> to form a two-*pars* motet. Apparently the only reason for pairing Dido's lament, "Dulces exuviae," and the *Vitam* is that both texts are classical Latin. That the two *partes* were originally conceived as separate motets is indicated, not only by the previous publication of *pars* II as a self-sufficient composition, but also by the unusual relationship of the final cadences of the *partes* (that of submediant-tonic, rather than the usual tonic-tonic or dominant-tonic).

It is noteworthy, as a commentary on Vaet's personality, that he set

<sup>5</sup>In the Susato print, *Ecclesiasticarum cantionum*, alone there are three settings, one by Joannes Louvys (Vol. VIII, fol. 13<sup>r</sup>), one by Nicolas Rogier (Vol. IX, fol. 5<sup>v</sup>), and one by an *incertus auctor* (Vol. II, fol. 20<sup>v</sup>).

<sup>6</sup>*Epigrams* X. 47 (Loeb Classical Library ed., London, 1930), II, 188 ff.

<sup>7</sup>Among others, by Arcadelt (reprinted in the *Smith College Music Archives*, V, 53). A Christianized paraphrase of the text, set by Christian Hollander, appears in the Giovanelli *Novus thesaurus*, II, 214. For a list of additional settings, see *Vierteljahrsschrift für Musikwissenschaft*, VII (1891), 126, n. 1.

<sup>8</sup>Also set by Willaert (*Gesamtausgabe*, I, 133), Lassus (*Gesamtausgabe*, XI, 57), Josquin, and Mouton (Berg and Neuber, *Novum et insigne opus*, I, Nos. 7 and 14, respectively). An anonymous setting is printed in Van Maldeghem, *Trésor musical*, XVIII (1882). Cf. Gustave Reese, "Maldeghem and his Buried Treasure," *Music Library Association Notes*, VI (December, 1948), 102, No. 308.

only serious texts. In this respect he resembles Gombert<sup>9</sup> and differs from Lassus, who could be gay or frivolous.

### CHRONOLOGY OF STYLE

Of the seventy-six motets<sup>1</sup> written by Jacobus Vaet, seventy-two are available in complete form for the purposes of this study.<sup>2</sup> All of them were probably written in a period of two decades, comprising the fourteen years between the date of his first publication (1553) and that of his death, plus an estimated six years of pre-publication activity. During this time Vaet employed a number of styles, reflecting diverse sixteenth-century trends.

His earliest published motets give evidence of a liking for clarity, symmetry, and contrast in the Josquin tradition.<sup>3</sup> More specifically, these works,<sup>4</sup> some of them undoubtedly written several years prior to their publication date, are characterized by a comparatively light texture, usually involving four voice-parts which may be disposed in pairs. Contrasts of chordal writing with free polyphony occur frequently, as do also changes in meter. There is a tendency to sectionalize the form by means of well-defined cadences, often tapering to a close on an open fifth or octave. The themes are usually lengthy and are treated in strict, sometimes canonic, imitation with evenly spaced entries of the voices. Diatonic writing, with few specified accidentals, prevails.

Some motets in this early style, among them seven utilizing the (for his time) old-fashioned devices of *ostinato*, *cantus firmus*, and canon, are contained in later publications also. But along with them, and in greater number, are compositions written in the manner made famous by Nicolas Gombert.<sup>5</sup> They are marked by a heavier texture, with few pauses. Per-

<sup>9</sup> Cf. Hans Fppstein, *Nicolas Gombert als Motettenkomponist* (Wurzburg, 1935), p. 73.

<sup>1</sup> The *Dulces exuviae* and the *Vitam quae faciunt beatorum* are here considered, for reasons stated above, as separate motets, rather than a single two-pars motet.

<sup>2</sup> The motets not available, or available only in part, are *Beata es Virgo Maria, Ex ejus tumba, Salve festa dies*, and *Domine hyssopo*. Of these the first three were published in the *Modulationes*, Vol. I, of which only the bass part-book is extant. The last-named motet, probably a setting of the antiphon *Asperges me*, exists in a manuscript of the Bibliotheca Rudolfinae of the Ritter-Akademie in Liegnitz (according to the Eitner *Quellen-Lexikon*) and is unavailable owing to conditions resulting from the war.

<sup>3</sup> Vaet, as will be shown later, paid his respects to his famous predecessor by incorporating musical material from motets by Josquin into his own works.

<sup>4</sup> Exemplified by *Domine exaudi* (Appendix A, No. 1).

<sup>5</sup> Exemplified by *Ecce apparebit Dominus* (Appendix A, No. 2).

vading imitation (*Durchimitation*) prevails and the movement is continuous and flowing. Entries of the voices are irregular and the themes are more expansive in contour.

A number of Vaet's motets, however, belong to neither of the style categories just described and seem to constitute a third and perhaps a late stylistic development in his work.<sup>6</sup> They reflect humanistic trends, especially by the frequent use of a chordal or semichordal, declamatory setting of the text. This trait, especially when combined by Vaet with a "harmonic" bass, foreshadows the Baroque recitative. It is noteworthy that in the publication of these motets the text is printed more fully<sup>7</sup> and is more accurately aligned with the music than in publications of the works in earlier style. There is much syllabic writing, often to pitch repetition, and imitation is usually treated casually or dispensed with altogether. At the same time, vertical considerations receive greater attention and the function of the tonic-dominant relationship is exploited. The texture of these motets is not homogeneous, as in those of Vaet's middle period, but is marked by contrasts, often antiphonal in nature. The treatment of dissonance is a bold one. Accidentals appear *causa pulchritudinis*, resulting in cross relations and some chromaticism in the sense of degree inflection.

Although it is possible to place only a small number of Vaet's works in a chronological order, and although many of them do not fit completely into one style category or another, it is nevertheless probable that the three styles described above represent successive tendencies in Vaet's work. This, at least, is the conclusion that results from an examination of those motets by Vaet that can be dated. All of the six works published by Susato in 1553, and hence written before (or in) that year, have in common the characteristics described above as elements of Vaet's early style. Of the motets subsequently printed the dates of ten can be fixed approximately.<sup>8</sup> Five of those written between 1553 and about 1563 (the canonic *Qui crediderit* is an exception) are composed in the style of his middle period, whereas those written from 1563 on display the traits last described.

It is evident that Vaet underwent a rapid stylistic development and that

<sup>6</sup> Exemplified by *Antevenis virides* (Appendix A, No. 3).

<sup>7</sup> Compare, in this regard, No. 3 of Appendix A with Nos. 1 and 2.

<sup>8</sup> These are *Romulidum invicti* (1553), *Continuo lacrimas* (between 1556 and 1558), *Gratus in Austriacam* (1560), *Jam pridem expectante* (1562), *Qui gerit* (between 1562 and 1564), *Qui crediderit* (marked "anno 1563 composuit"), *Currite foelices* (1563), *Aurea nunc tandem* (1564), *Ferdnande imperio* (after 1564, since its text implies that Ferdinand I was no longer living), and *Antevenis virides* (1566, vide *supra*, p. 22).



he kept pace with the cultural changes going on about him. These were based on a general transition, affecting all the arts, from an ethos ideal, in the early part of the century, to a pathos ideal<sup>9</sup> in the 1540's and 1550's. The former sought repose, balance, and restraint, as typified in the music of Josquin or the paintings of Leonardo da Vinci.<sup>10</sup> The latter strove for movement, asymmetry, and freedom, such as may be found in the motets of Gombert or in the paintings of Tintoretto.<sup>11</sup> Later in the century a return to the ideals of ethos took place. Musically, this resulted in a disintegration of the principle of continuous imitation. Instead, composers favored sectionalization, and static, chordal writing became more popular. The tranquil melodic lines and the simple "familiar" style of Palestrina are manifestations of the ethos ideal. In the other arts there was also a predilection for qualities of restraint and dignified simplicity, such as may be seen in the portraits of Angelo Bronzino. The three successive stylistic trends noted in the work of Vaet are undoubtedly but a part of the larger developments. That his motets mirrored within some twenty years the style reversals of three generations<sup>12</sup> is remarkable and indicates that he was a composer of more than ordinary aptitude and sensitivity.

### FORM

Though the style of Vaet's motets is characterized by diversity, their structure, at least in its larger aspects, gives evidence of adherence to a norm, specifically that of a one- or two-*pars* disposition of the tonal material. Thirty-one of his motets are cast in a single *pars* and thirty-one in two *partes*, but only four are in three *partes*, and six in four *partes*.<sup>1</sup> Most of the three- and four-*pars* motets, moreover, owe their multiplicity of sections to extra-musical reasons. All of those in four *partes* are designed for *alternatim* performance of the verses of the *Salve regina* antiphon. Hence their form is dictated by liturgical custom. Significantly, when one of these *Salve regina* settings was published with a paraphrased text and

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<sup>9</sup>Regarding these concepts, see Curt Sachs, *The Commonwealth of Art* (New York, 1946), pp. 199-215.

<sup>10</sup>E.g., in his famous "Last Supper" in Santa Maria delle Grazie, Milan.

<sup>11</sup>Particularly in his representations of "The Last Supper" as compared with that of Leonardo.

<sup>12</sup>For a discussion of them, see Sachs, *op. cit.*, pp. 112-131.

<sup>1</sup>In addition, the unavailable motets comprise three in two *partes*, according to the bass part-book of the *Modulationes*, Vol. I, and one in one *pars*, according to the Eitner *Quellen-Lexikon*.

thus removed from its liturgical context (see above, p. 19), it appeared in two *partes*, not four. Of the three-*pars* motets, one is a *Te Deum*, in which the sectionalization of the motet corresponds more or less to the traditional tripartite division of the canticle. Two others are settings of the full text of the *Salve regina*, rather than of alternate verses. In these settings, as in that of the secular motet *Currite foelices*, Vaet probably chose a three-*pars* structure because of the relatively great length of the texts.

The formal relation of the *partes* within the multiple-*pars* works differs according to the number of *partes* employed. In the three- and four-*pars* motets there is a tendency to contrast some of the *partes*, either by change of texture or of meter. In five of the six four-*pars* *Salve regina* settings the second *pars* (beginning "Ad te suspiramus") is composed for fewer voices than are the other *partes*. These motets display the following disposition of voices:

<i>Pars</i> I	<i>Pars</i> II	<i>Pars</i> III	<i>Pars</i> IV
4	3	4	4
5	4	5	5
6	4	6	6
8	5	8	8
8	5	8	8

Reduction of the number of voices is applied also to the middle *partes* of three of the four three-*pars* motets in order to set them off from the outer sections. The ratios of the voice parts in these motets are 6—3—6 (*Salve regina*), 6—4—6 (*Currite foelices*), and 8—4—8 (*Te Deum*). In the *Te Deum*, however, the contrast is more apparent than real, for the outer *partes* of this work are composed in double-chorus style and thus make much use of antiphonal four-part writing. Vaet does achieve some actual lightening of the texture, however, by utilizing throughout the first half of the middle *pars* only the three upper voices.

Contrast of the *partes* by means of change of meter occurs in two of the four-*pars* settings of the *Salve regina*. In each of them the last *pars* (beginning "O pia") is cast in triple time, instead of the prevailing duple. One of the settings of the *Salve regina*, however, runs counter to the general tendency of contrast between *partes*. In this work, not only are all three *partes* written for the same number of voices, but, in addition, they are unified by the recurrence of a melodic figure (Ex. 18).

In Vaet's two-*pars* motets no attempt is made to contrast the *partes*.

They are invariably written for the same number of voices throughout and are often unified by the repetition of tonal material from the first *pars* in the second, according to the pattern:

<i>Pars I</i>	<i>Pars II</i>
a B	c B

That is, the concluding section of *pars I*, comprising the text and music of one or more points of imitation, is repeated as the conclusion of *pars II*. Eleven, or about one third, of Vaet's two-*pars* motets are cast in this form, which was widely used in the sixteenth century. In one other motet, the *Miserere mei Deus*, Vaet employs repetition from *pars* to *pars* in a different way. Here the first point of imitation of *pars I* is restated, with an extension, as the last point of imitation in *pars II*, resulting in a closed form. The *partes* are further related by the similarity of opening themes in the cantus (see Appendix B, No. 43) as in the *Salve regina* mentioned above.

Within a single *pars* Vaet rarely repeats a section of music and text of any considerable length. When successive repetition of short phrases in the polyphonic complex occurs, the second statement usually is set for a different combination of voices than the first or is otherwise modified. Exact repetition of text and music is employed in only two of Vaet's motets, in the *O quam gloriosum*, where a concluding "alleluja" section is restated, and in the second *pars* of the *Ego Dominus*, where a concluding section setting the words "et in regnum meum" is repeated. The repetition in the *Ego Dominus*, however, appears only in the print of the motet published by Berg and Neuber in 1564, not in that printed by Susato in 1553. It is indicative of Vaet's slight interest in repetition as a structural device within a *pars*, that in the *Te Deum*, the sole motet which he wrote in double-chorus style, no antiphonal repetition occurs.<sup>2</sup>

The degree of sectionalization within a *pars* varies, as has been mentioned above, according to the style category. Vaet's early and his late motets contain more caesuras and greater internal contrasts than those of his middle period. However, he does not favor extreme means of sectionalization. Simultaneous pauses in all the voices, for example, occur in only six of Vaet's motets. Usually he resorts to change of meter,<sup>3</sup> contrast of

<sup>2</sup>The lack of repetition cannot be ascribed to derivation from the plainsong *Te Deum* for there are only scant references to the chant in the motet.

<sup>3</sup>See Appendix A, No. 1, *pars I*, meas. 53 and 75.

voice-groups,<sup>4</sup> clear definition of the cadence,<sup>5</sup> or change of texture.<sup>6</sup>

In the motets written in a flowing, contrapuntal style throughout, the points of imitation, as a rule, are joined together in the overlapping manner prevalent in the mid-sixteenth century.<sup>7</sup> The structure of such works is largely determined by the way in which the component points of imitation are handled. In this regard Vaet displays great variety, running the gamut from a concise presentation of the themes to a diffuse one. This can lead to extremes such as those to be found in his *Crimina laxa* and his *Aspice Domine*. In the former, one of the *tricinia*, six points of imitation plus a final cadence of four measures take up only twenty-seven measures of modern score. By contrast, the latter motet requires for its leisurely exposition of seven points of imitation no less than one hundred and twenty-two measures.

### MELODY

Vaet's choice and treatment of melodic intervals corresponds to the norm for his time. He confines himself with but few exceptions to major and minor seconds, major and minor thirds, perfect fourths and fifths, minor sixths, and perfect octaves. Other intervals, such as the minor seventh, may appear as "dead" intervals, that is, between the end of one phrase and the beginning of the following one. The chromatic semitone seems to occur seldom. However, the ambiguous manner in which the notation of accidentals was treated in sixteenth-century prints makes a definite conclusion regarding chromaticism impossible.

During the first half of the century a sharp placed between two notes of the same scale degree was usually meant to affect both of them.<sup>1</sup> But the notation of accidentals in such context was undergoing a change of meaning in the 1550's and 60's, when Vaet's motets were published. In the newer practice a sharp between two notes of the same scale degree affected the second note only. The older practice, however, continued to be cultivated, especially in the printing of sacred music.<sup>2</sup>

<sup>4</sup> See *ibid.*, No. 1, *pars* I, meas. 39 and 49, No. 3, *pars* I, meas. 5, and *pars* II, meas. 32.

<sup>5</sup> See *ibid.*, No. 1, *pars* I, meas. 15, 33, and 44; No. 3, *pars* I, meas. 10.

<sup>6</sup> See *ibid.*, No. 1, *pars* I, meas. 53 and 75.

<sup>7</sup> See *ibid.*, No. 2, meas. 12 to 15.

<sup>1</sup> Cf. Rudolf von Ficker, *Beiträge zur Chromatik des 14. bis 16. Jahrhunderts* ("Beihefte der Denkmäler der Tonkunst in Oesterreich," II [1914]), 28.

<sup>2</sup> This despite assertions to the contrary in Edward Lowinsky, *Secret Chromatic*

Most of the passages in Vaet's works which at first glance seem to denote degree inflection reveal themselves in the light of this changing notational practice as only possibly chromatic. In some passages there is good reason to believe that no chromaticism was intended at all. It is highly doubtful, for example, that in the motet *Antevenis virides* (Appendix A, No. 3), the notation of the cantus in measure thirty-four of *pars* II was meant to represent the semitone *f'*-*f'* sharp.<sup>3</sup> The antiphonal nature of this passage, involving repetition by the three higher voices of a phrase first stated by the three lower voices, would indicate a like reading for both statement and answer, in spite of the inconsistency of notation in measures twenty-nine and thirty-four. Another example of apparent but hardly of actual chromaticism occurs in the same motet at measure thirty-eight of *pars* II in the tenor voice. The employment of degree inflection on a note-value as short as a semiminim would be contrary to sixteenth-century custom. Furthermore, the establishment of F sharp as the sub-semitone of the mode by the cadence on G in measure thirty-seven favors a continuation of the use of F sharp. A similar situation exists in the motet *In tenebris*, which has a signature of one flat (Ex. 1). At measure thirty-eight a theme in which b natural figures prominently is stated in the tenor. When the cantus imitates this theme in the following measure, the b' should be natural although the accidental is lacking. Its use is indicated both by the b natural just sounded in the tenor and also by the e" natural in the cantus at measure forty. This e", in turn, forms a suspension dissonance of a fourth with the two minims on b in the bass. These minims are the thematic equivalent of the semibreve b natural of measure thirty-eight. Thus all the circumstances point to a diatonic rather than a chromatic reading of the bass part at measure forty.

In some of Vaet's motets the possibility of chromaticism is not contradicted by the context. Of these, the *Quoties diem illum* contains the most definite indication of degree inflection. Here the intent of chromaticism is made reasonably clear by the use of two sharp signs, affecting the second and third of a group of three successive *f'*'s (Ex. 2). Later in the same motet Vaet is equally careful to indicate, again by the use of two sharp signs, that he does not intend chromaticism even though the resulting

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*Art in the Netherlands Motet* (New York, 1946), p. 6, and (by Friedrich Blume) in *Das Chorwerk*, II, 4. Cf. Ficker, *op. cit.*, p. 32.

<sup>3</sup> In the system of pitch designation to be used in this study *c'* represents "middle" C.

melodic contour gives prominence to the melodic tritone g-c' sharp (Ex. 3).

In all, a sharp placed between two notes of the same scale degree appears sixteen times in Vaet's motets.<sup>4</sup> However, most of these sharp signs, on the basis of indications such as those discussed above, probably do not denote degree inflection.<sup>5</sup> Therefore, Vaet's use of this type of chromaticism may be considered sparing.<sup>6</sup>

Nevertheless, chromaticism in the sense of accidentalism and the use of an "undiatonic" melodic line is not foreign to Vaet's style. He utilizes, especially in his later works, all the accidentals permissible within the hexachord system: sharps on F, C, and G, and flats on B and E. "Indirect" chromaticism<sup>7</sup> in the sense of close though not immediate succession of natural and altered tones, occurs frequently. In some instances it is brought about by the combination of specified accidentals, on the one hand, and the demands of harmonic context, on the other. Thus, at measures thirty-nine and forty of the motet *Miser qui amat* (Ex. 4), the melodic line of the first altus presents both c" sharp and c" natural. The former is specified by notation, the latter is required by the C major chord in measure thirty-nine and by the descending melody over a G major harmony in measure forty. Vaet occasionally uses the chromatic *clausula*,<sup>8</sup> in which both the suprasemitone and the subsemitone appear (Ex. 5).

In indirect chromaticism, too, the notation of the accidentals can be misleading. At cadential passages especially, sharp signs were often placed in such a manner that they seem to have served merely as a reminder to the performer that a conventional *clausula* formula was to be executed (Ex. 6). One of Vaet's motets appears in two publications, each printing a different version of the same motive (Ex. 7).<sup>9</sup> Therefore, such melodic figurations, in all probability, should not be considered to involve chromaticism.

It need hardly be stressed here that by the middle of the sixteenth cen-

<sup>4</sup>In those motets listed in Appendix B as Nos. 3, 6, 7, 9, 14, 28, 36, 54, 57, and 59.

<sup>5</sup>In Vaet's masses, according to Jancik, "Die Messen des Jacobus Vaet," p. 12, there is only one instance of degree inflection.

<sup>6</sup>This view is not shared by Blume who, in the preface to *Das Chorwerk*, Vol. II, calls attention to the "eigenartige Chromatik" of the Vaet motets. Blume does not admit the possibility of notational ambiguity and therefore considers as chromatic a number of passages (including the one in Ex. 1) that are questionable.

<sup>7</sup>Cf. Lowinsky, *op. cit.*, pp. 9 f.

<sup>8</sup>Cf. *ibid.*, pp. 11 ff.

<sup>9</sup>Blume, who apparently knew only the Berg and Neuber print, considers the version in it as an example of Vaet's chromaticism. Cf. *Das Chorwerk*, II, 4.

ture the church modes had little vitality. The inroads of *musica ficta* had destroyed the Lydian mode entirely. The Mixolydian approached modern major and the Dorian mode approached modern minor. The only remaining pure church mode was the Phrygian, which was seldom used. Most prevalent was the Dorian mode, often transposed down a fifth.

Within the limits imposed by the choice of intervals listed at the beginning of this chapter, Vaet's motets display a great variety of melodic line. A liking for bold movement is reflected in the choice of many of the themes that function as subjects for imitation. Those beginning with an upward leap of a fifth occur commonly. Often they continue upward to the minor or major sixth, then fall back to the fifth (see Appendix B, No. 36). Or they continue on by another leap of a third to the minor seventh before returning (see Appendix B, No. 6). The ascending leap of a minor sixth figures prominently in a number of themes (see Appendix B, No. 59, *pars* I). Not all of Vaet's themes are based on such angular motives, however. Many of them move within the ambitus of a third or fourth. Of these, one theme, limited in range to a minor second, is effectively used in a number of motets to express sorrow and penitence (see Appendix B, No. 43, *pars* I).

Most of Vaet's themes apparently have no specific expressive connotations, as they accompany texts of various moods. Nevertheless, his motets are not devoid of feeling. He indulges, though with some restraint, in the traditional clichés: melismas on words such as *gloriosum* or *gaudent*, ascending movement on *ascendetis*, and the like. He also uses rhythmic means of expression, such as syncopation and change of pace. Effective, indeed madrigalistic, use of these devices occurs in the motets *Huc me sidereo* and *Vitam quae facit beatiorum*. In the Passion motet Vaet uses syncopation (Fv. 8) in setting the text "verbera tanta pati" (suffers so many blows). And in the setting of the words "Somnus qui faciat breves tenebras" in the *Vitam* (Ex. 9) he expresses "sleep" by notes of long value and the words following it, "such as makes the darkness brief," by rapid movement. In general, however, Vaet is not given to the use of madrigalistic expression of detail. He prefers, rather, the over-all expressiveness typical of Gombert's style.

One of the chief sources of inspiration for Vaet, as for every church musician of his time, was plainsong. He made use of it in a number of ways, of which the most direct was that of *cantus firmus*. In his *Continuo lacrimas*, mourning the death of Clemens non Papa, Vaet follows a tradition practiced in such works by using as a *cantus firmus* the introit

of the Requiem Mass. It is sung by an inner voice, phrase by phrase, each set off by pauses.

The same procedure is employed by Vaet in the *Spiritus Domini hodie*, a two-*pars* motet appropriate to Whitsunday. The *cantus firmi* of its *partes* are the second and third antiphons, respectively, for second vespers of that day.

An *ostinato* inner voice forms the basis of Vaet's two-*pars* motet *Mater digna Dei*. The *ostinato* subjects, a different one for each *pars*, though not derived directly from plainsong models do bear the stamp of plainsong inspiration.<sup>10</sup> Both of the themes were apparently borrowed from works by Josquin des Prés. The subject of *pars* I is identical with the theme of the first point of imitation in Josquin's four-voice *Ave Maria*<sup>11</sup> (Ex. 10). Vaet treats this six-note phrase by a process of systematic diminution (Ex. 11). In addition he states variants of it in the *cantus* at the beginning of the motet and each time the *ostinato* voice pauses (Ex. 12). The subject of *pars* II, an eight-note phrase, had been employed by Josquin as an *ostinato* also, appearing in his *Miserere mei Deus*<sup>12</sup> as a *pes* at various pitch levels. Vaet treats it as a *pes ascendens* (Ex. 13). He also employs it in *pars* I, but shortened to fit the words "miserere mei". This subject occurs again in Vaet's setting of the psalm *Miserere mei Deus*, where it forms one of the themes of the first and, by repetition, of the last points of imitation.

In Vaet's six-voice *Qui operatus est Petro* a *cantus firmus* made up of two phrases (Ex. 14) which are similar in style to litany formulas is sung as a retrograde canon<sup>13</sup> by two of the inner voices.

<sup>10</sup>The first is similar to the opening phrase of the verse of the alleluia, *Ave Maria*, the second, to the intonation formula for the first psalm-tone. See the *Liber Usualis* (Tournai, 1934), pp. 1266 and 1763, respectively.

<sup>11</sup>Printed in Josquin des Prés, *Werken, Motetten, Bundel* I, No. 1

<sup>12</sup>Printed *ibid.*, *Motetten, Bundel* VIII, No. 37. Also Palestrina undoubtedly had Josquin's motet in mind when, in his *Tribularer, si nescirem*, he employed the *Miserere mei Deus* theme as a *pes ascendens et descendens*. Cf. Palestrina, *Opere complete* (Rome, 1938-), VII, 107. This theme appears also in Lassus' motet *Peccantem me quotidie*; cf. Lassus, *Gesamtausgabe*, I, 161.

<sup>13</sup>In the Hofhalter print of this motet the canonic parts are notated as a single melodic line, without clef or time signature, and superscribed:

*Iratus Petrus contrarius exit  
Sed Paulus Petri clavem tandem obtinet ense.*

The sense of the first phrase, "The irate Peter, goes out contrary to Paul," is that one voice should begin the canonic part as notated, the other, in retrograde motion. The second phrase, "but Paul finally obtains with a sword the key of Peter," signifies that



A popular means of treating Gregorian chant polyphonically, in Vaet's time, was to draw on the successive phrases of a plainsong melody for the themes of successive points of imitation. This was the customary procedure in setting hymn texts in polyphonic style, and Vaet's hymns are no exception. More unusual is such use of plainsong in setting an antiphon or respond text. Vaet's *Simile est regnum coelorum* draws heavily on the plainsong of the like-named antiphon. Most of Vaet's *Salve regina* settings contain references to the plainsong of the Marian antiphon also. One of the motets most faithfully modelled on a liturgical counterpart is his *Immolabit bedum multitudo*, which derives not only its themes but also its aB-cB form<sup>14</sup> from the respond for Corpus Christi.

The influence of Gregorian chant on the melodic style of Vaet's motets is apparent even in many of the themes that are freely invented. Thus, for example, the pitches of the opening phrase of the *Kyrie, Cunctipotens genitor Deus* (Ex. 15a) appear as the subject of points of imitation in several motets, among them a psalm (Ex. 15b), an antiphon (Ex. 15c), and an epithalamium (Ex. 15d). There is no reason to believe that Vaet was using plainsong material consciously. Rather, the melodic phrase was undoubtedly one of those which, during Vaet's years as a choirboy and choir-singer, had become a part of his musical vocabulary.

Though Vaet's melodic style is influenced chiefly by plainsong, secular themes are by no means absent. One of his *Salve regina* settings is based not only on the Marian antiphon but on a secular tune as well. This is the eight-voice motet mentioned above (p. 19) that was published twice, each time with a different text. The version printed by Berg and Neuber is superscribed "Ad imitationem iay mys mon coeur," and quotations from the chanson *J'ay mis mon cuer en ung bien seulement* figure prominently in the motet.<sup>15</sup>

In his ceremonial motet *Stat felix domus Austriae*, Vaet employs an

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when these voices have reached a point, near the end of the motet, where they would begin to sing their final phrases, they abandon their respective forward and retrograde motion in order that each of them may sing that phrase with which the other began the motet. The exchange of key and sword is symbolized visually also by the likeness of a key to the left of the canonic voice and of a sword to the right of it. In order to complete the resolution it is necessary only to supply the canonic voice-parts with alto clefs and duple time signatures.

<sup>14</sup> *Vide supra*, p. 29. Regarding the relation of the liturgical respond to motet form, see Oliver Strunk, "Some Motet-Types of the 16th Century," *Papers Read at the International Congress of Musicology Held at New York in 1939* (1944), p. 158.

<sup>15</sup> For an analysis of the use of both plainsong and chanson melody in this motet, *vide infra*, p. 56.

*ostinato* part built on a phrase that derives its pitches from the vowels of the text and thus is a *soggetto cavato* (Ex. 16).

Stat	fel ix	domus	Austriæ
a	e i	o u	a i e
la	re mi	sol ut	fa mi re

of the soft hexachord.<sup>16</sup>

In one other of his motets, the *Assumens Jesus*, Vaet indulges in a play on hexachord syllables also. Therein, at the setting of the text segment "et resplenduit sicut sol," the last few syllables of these words dictate a choice of pitches corresponding to *mi ut sol* or sometimes merely *ut sol* of either the soft or the natural hexachord (Ex. 17). Such word-tone symbolism was, however, outmoded in Vaet's time and does not occur elsewhere in his works.

In some of Vaet's motets the melody is made up largely of one or two basic phrases, spun out by a process of organic development (see Appendix A, No. 2, *pars* II, cantus, meas. 1-20). Such a procedure leads to a high degree of integration, but it may also result in monotony. To avert the latter effect, Vaet employs much variation of rhythm and context in his restatement of the basic phrase (Ex. 18).

Many of Vaet's secular motets display a declamatory melodic style that derives its rhythm from the word accents (see Appendix A, No. 3). To be sure, the accentuation of the Latin is not followed as scrupulously as it had been in the early humanistic experiments. But there is a manifest attention paid to representing the word accents in music, and this, combined with a predominantly syllabic text setting, much pitch repetition, and chordal texture, makes clear that he was assuming a nonreligious melodic style. Most of these works are among Vaet's late publications, and they stand in contrast to his earlier secular works, written in a more melismatic, less speech-conscious, style.

<sup>16</sup> This *soggetto cavato* was used also by Joannes de Cleve in the motet *Carole sceptrigeri patris*, honoring his patron, Archduke Charles of Austria. The phrase is treated by him as a *pes ascendens*, so only its first statement corresponds to the appropriate solmization syllables. Vaet's use of this *soggetto* probably antedates Cleve's, as the *Stat felix domus Austriæ* was published several years before Cleve's appointment as *Kapellmeister* to Archduke Charles. The *Carole sceptrigeri patris* is printed in Maldeghem, *Trésor musical*, 1865 (secular), p. 28.

## POLYPHONY

Like most composers of his generation, Vaet favored for his motets the use of five or six voice-parts. Of the motets available for this essay twenty-five are written for five voices and twenty-two for six voices. The remaining motets comprise sixteen for four voices, six for eight voices, and three for three voices.<sup>1</sup>

The texture of these motets varies, both according to the number of voices employed and to the chronology of the works. The three *tricinia*, though not published until 1567, were probably much earlier in conception.<sup>2</sup> They are written in an imitative style of great conciseness, one in which the points of imitation often consist of little more than a single statement of the subject in each voice. Consequently, there is no development of the subjects, and the role allotted to free polyphony is small. Furthermore, all of the voices are perforce treated equally. The motet *Crimina laxa* displays these traits most clearly. Hardly has one subject been stated by the various voices when the next subject is presented, this procedure continuing to the last few measures, where imitation finally gives way to a cadential formula. The effect is that of a musical miniature.

The texture of the four-voice motets is more variegated than that of the *tricinia*. Those published in 1553, and hence to be counted among Vaet's early works, show unmistakably the influence of Josquin. Many of the text segments are presented in paired imitation. However, Vaet employs less two-part writing than did Josquin, so that the general texture is thicker. Vaet introduces variety, as did his predecessor, by the use of chordal or semichordal interludes, sometimes in triple meter. Also, at times the voices, constrained neither by imitative nor by chordal writing, flow in free polyphony. The motet *Domine exaudi* (Appendix A, No. 1) exemplifies the style of Vaet's early four-voice motets.<sup>3</sup> Imitation, free polyphony, and chordal writing exist side by side and in the following order:

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<sup>1</sup> The unavailable motets comprise four for five voices, according to the index of the Vaet *Modulationes*, Vol. I, and information in Eitner, *Quellen-Lexikon*, X, 20.

<sup>2</sup> That they were not published earlier may be attributable to the fact that most of the collections in which Vaet's works appear do not include three-voice compositions.

<sup>3</sup> Other four-voice motets in the same style are those numbered 8, 24, 40, 49, 51, 56, and 62 in Appendix B.

<i>Pars I</i>	Measures	Procedure
	1-29	pervading imitation
	29-34	free polyphony with the upper two voices rhythmically alike
	34-44	paired imitation on a double subject
	44-53	paired imitation on a subject treated in canon by each voice-pair
	53-56	chordal passage in triple time
	56-58	two voices in free polyphony leading to
	58-70	pervading imitation
	70-75	semichordal writing
	75-81	chordal, in triple time, with a brief division of the choir into lower three and upper three voices, followed by full choir and ending with a reversion to duple time for the final cadence
	81-82	
<i>Pars II</i>		
	1-13	imitation on two simultaneously introduced subjects, with a nonimitative entry in the cantus
	13-16	cadence in free polyphony
	16-23	pervading imitation
	23-28	free polyphony
	28-40	imitation, first on two simultaneously introduced themes, then on only one of them
	40-43	cadence in free polyphony
	43-47	chordal passage in <i>fauxbourdon</i> style, the lower three voices alternating with the upper three

47-57	imitation on two simultaneously introduced themes
57-63	chordal writing
63-67	imitation, extending into the final cadence.

The diversified texture of Vaet's early four-voice motets is largely superseded in his later four-voice works by a homogeneous texture based on the principle of pervading imitation and a tonal ideal of full and rich sound.<sup>4</sup> As a result, sectionalization, so prevalent in the earlier motets, gives way to continuously flowing movement, and division of the chorus into duos or trios is superseded by the almost constant use of the full choir. Pauses appear, for the most part, only to set off the entries, in the various voices, of the subject to be imitated or, in free polyphony, to mark the beginning of text segments. This music is written in the style made popular by Nicolas Gombert, and Hermann Finck's often-quoted words concerning Gombert are equally applicable here: "Is enim vitat pausas et illius compositio est plena cum concordantiarum tum fugarum."<sup>5</sup> (In effect, he shuns pauses, and his compositions are rich in both concords and in imitations.)

Vaet's five-voice motets (excepting those built on a *cantus firmus*) are written even more in the style of Gombert than the late four-voice works. The additional part makes possible a greater variety of voice combinations without sacrificing richness of sonority. To this end the pauses that appear throughout the voice-complex are so arranged that at least four voices are sounding simultaneously. Moreover, these pauses, though occurring frequently, are usually brief. In the motet *Ecce apparebit Dominus* (Appendix A, No. 2), for example, they range (excepting those at the beginning of the composition) from a semiminim to nine minims in length; three minims would represent the average. The trend toward homogeneity of texture, mentioned above, is continued in the five-voice motets. Only one of them contains a triple meter section,

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<sup>4</sup> Four-voice motets in this style comprise those numbered 9, 25, 33, 54, 57, and 63 in Appendix B. Nos. 11 and 53, published in 1568, form an exception to this trend. They are written in old-fashioned, canonic style, *quatuor vocum ex duabus vocibus*.

<sup>5</sup> Hermann Finck, *Practica musica*, 1556, as quoted in A. W. Ambros, *Geschichte der Musik*, III, 305, n. 1.

and this one, significantly, is Vaet's earliest datable motet, the *Romulidum invicti*. Chordal writing is likewise rare in these works.

It is in Vaet's six- and eight-voice motets that the trends associated with the post-Gombert generation and the second half of the century make themselves most evident. Texture is affected by a general disintegration of the principle of imitation as a constructive force. This process had been foreshadowed by the ever-increasing freedom with which imitation was treated by Clemens non Papa and others of his time, including Vaet.<sup>6</sup> Instead of lengthy themes treated in strict imitation, composers favored themes in two sections<sup>7</sup> that invited manifold treatment. Vaet employed them in his earliest works, such as the *Domine exaudi* (Appendix A, No. 1, beginning), as well as in his latest, such as the *Te Deum*. The sections could appear either continuously, or separated by a rest, or singly (Ex. 19). Also favored were quite brief themes, deriving their rhythms from the word accents (Ex. 20). In manipulating these subjects imitation was often applied only to the first few tones; sometimes only the rhythm, and not the succession of pitches, was imitated. Such a procedure is symptomatic of the attitude of the composers of the 1550's who, ever more preoccupied with expression of the word, found a technique of composition based on a purely constructional principle unduly restrictive. Other evidence of this attitude may be seen in the fact that numerous later motets by Vaet (for example, the *Anteveneris virides*, Appendix A, No. 3) do not begin with imitation, but rather in a chordal or semichordal style.<sup>8</sup> These works contrast with his early four-voice motets, in which

<sup>6</sup>Various modes of imitation illustrating the freedom typical of mid-sixteenth-century practice are listed in K. P. Bernet-Kempers, *Jacobus Clemens non Papa und seine Motetten* (Augsburg, 1928), p. 63.

<sup>7</sup>These were, to be sure, no novelty, having been employed by Josquin in his *Miserere mei Deus* and elsewhere.

<sup>8</sup>Other motets in which nonimitative writing occurs at the beginning of a *pars* are those listed in Appendix B as numbers 14, 41, 42, 48, 59, 65, 69, 74, and 76. The statement by Jeppesen (in the article "Das isometrische Moment in der Vokalpolyphonie," in *Festschrift Peter Wagner* [Leipzig, 1926], p. 89) that sixteenth-century motets only rarely begin with a simultaneous entry of several voices, seems not to be borne out by the evidence at hand. To be sure, only two works in Palestrina's first book of four-voice motets, published in 1563, begin chordally, but in the book of five-, six-, and seven-voice motets of 1569, six motets (not two, as Jeppesen states) open with chords. Furthermore, a simultaneous entry of two voices marks the beginning of an additional motet, making seven motets out of a total of thirty-three that open with nonimitative writing. This does not take into account *secundae partes*, of which two begin chordally, three with the simultaneous entry of two voices. Cf. Palestrina, *Opere complete*, Vol. V.

chordal writing occurs only within, and not at the beginning, of a *pars*.

Undoubtedly the increasing use of six and eight voices contributed also to the gradual decline in importance of the imitative process.<sup>9</sup> In applying imitation to a large number of voices composers found themselves limited in the choice of suitable subjects, so that a consistent use of imitation throughout such a composition might easily result in an effect of monotony. Vaet's eight-voice works contain only a few short passages in which imitation pervades the entire voice complex.<sup>10</sup> In the six-voice motets such passages occur more frequently, but, in general, these works contain little more actual imitation than his later motets for four voices. In other words, the additional two voices are usually in free polyphony, thereby "diluting" the imitation. In some works, such as the *Vitam quae faciunt beatiorum*, chordal writing and free polyphony succeed each other almost to the exclusion of imitation. More typical of Vaet's late style is perhaps the *Ante venis virides* (Appendix A, No. 3), in which these elements are combined as follows:

<i>Pars</i> I	Measures	Procedure
	1-10	predominantly chordal writing
	10-18	imitation in the lower three voices, free polyphony in the upper three
	18-27	imitation on a brief rhythmic motive by all voices
	27-34	free polyphony
	34-54	imitation, but primarily as a means of word-painting, rather than construction
	54-57	semichordal cadence
<i>Pars</i> II		
	1-5	chordal writing dissolving into
	5-17	free polyphony
	17-24	three voices in imitation, three in free polyphony
	24-27	free polyphony

<sup>9</sup> Cf. Charles van den Borren, "Quelques Reflexions à propos du style imitatif syntaxique," *Revue Belge de Musicologie*, I (1946), 14-20.

<sup>10</sup> See, for example, the beginning of *pars* III of Vaet's *Salve regina* in Appendix B (No. 69). Lassus employs imitation also, though on a subject and its inversion, at the beginning of his twelve-voice *Laudate Dominum*, printed in Commer, *Musica Sacra*, IX, 89.

<i>Pars I</i>	Measures	Procedure
	27-37	antiphonal imitation of the lower three voices by the upper three
	37-40	imitation on the preceding subject continuing in the lower three voices, free polyphony in the others
	40-61	imitation on a subject and on variants of it

A comparison of this chart with that of the *Domine exaudi* above shows that Vaet has returned to the ideal of contrasting textures embodied by the earlier work. Only the triple-meter sections are lacking, and in other works of his late period, the *Currute foelices* for example, they too recur. The paired imitation of *Domine exaudi* is superseded in the *Antevenis virides* by antiphonal restatement. The application of imitation to voice-groups, rather than single voices, occurs frequently in Vaet's six- and eight-voice works and often leads to such antiphonal effects.

Grouping of the voices, with or without imitation, is a regular feature of the motets in Vaet's mature style. In the works for six voices three-, four-, and five-voice groups are alternated and combined in an ever-shifting pattern, and in the motets for eight voices the same procedure is applied to four-, five-, and six-voice groups. Antiphony in the Venetian manner, the alternation of two groups of like voices, was little practiced by Vaet. It occurs sporadically and briefly in several motets but is used consistently in only one, the eight-voice *Te Deum*.<sup>11</sup>

The employment of texture for purposes of text expression may be observed in a number of Vaet's motets. Imitation is used as an expressive device in the *Antevenis virides*, where, at the words "effugiat Stygias" (will escape the Stygian realm), there is a sudden shift from free polyphony over a harmonic bass to imitation on an ascending dotted-note figure (Appendix A, No. 3, *pars I*, meas. 34-54). Such a passage, madriga-

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<sup>11</sup>It is very possible that this was the *Te Deum* mentioned by Caspar Steinhöfer in his contemporary account of the entry of Maximilian and his court into Vienna in 1563: "So nun jhr Mt. ec. sambt derselben gemahl auch jungen Printzen und Printzesin vor dem Altar khnieten ware das Te Deum Laudamus zierlich und gewaltig gesungen. . . ." The reference to "dainty and powerful" singing suggests that a double-chorus setting of the canticle was performed. Cf. Josef Wunsch, "Der Einzug Kaiser Maximilians II. in Wien 1563," *Berichte und Mitteilungen des Altertums-Vereins zu Wien*, XLVII (1914), 28.



listic in effect, is, however, rare in the motets of Vaet. Noteworthy also is the use, in the motet *O quam gloriosum*, of a passage, based on the hocket technique, with which Vaet expresses the sense of the word "quocumque" in the phrase "et sequuntur agnum quocumque ierit" (and follow the lamb wherever he may go).

Chordal writing serves, in traditional fashion, to stress the mention of a revered object or person. In the sacred motets typical examples occur on such phrases as "praecioso sanguine tuo" (in *pars* II of *Domine exaudi*), "Jesu Christe" (in *pars* II of *Mater digna Dei*), "Maximilianum" (in *Filiae Jerusalem* [No. 30 of Appendix B]), and "omnes Sancti" (in *O quam gloriosum*). The ceremonial motets make use of the solemn and evocative power of chords also on phrases such as "et Ferdinandi Caesaris" (in *Est sacer imperio*) and "summa Ferdnandum referens dexteritate" (in *Ferdnande imperio princeps*). However, chordal writing in Vaet's motets occurs just as often for purposes of contrast, as a means of choral declamation, and for the sake of rich sonority as it does for the purpose of text expression.

Vaet's harmonic style conforms, in general, to that which has been considered the norm for "classical" counterpoint of the sixteenth century. However, it also diverges from it in several respects, and it is in these divergences that his personal harmonic idiom may be found.

During Vaet's time the consonances were divided theoretically into two groups: the perfect, consisting of primes, fifths, and octaves; and the imperfect, consisting of major and minor thirds and sixths. Dissonances comprised the seconds, fourths, and sevenths, and all augmented and diminished intervals. However, perfect fourths were regarded as only mildly dissonant, as were also the augmented and diminished fourths and fifths. The treatment of dissonance was based on two principles, the first concerning the preparation and resolution of the dissonant note by conjunct movement, the second, the placing of the dissonance on an unaccented beat. The most important exceptions to these principles were, for one, the *nota cambiata* figure, and, for the other, the suspension dissonance.

In Vaet's early motets the treatment of dissonance is conventional except for the use of certain archaisms that will be considered later. But as, in subsequent works, the prevalent linear or horizontal conception of the music conflicts with a growing attention to vertical considerations, the instances of unconventional dissonances and dissonance treatment increase in number.

This change is accompanied by the appearance, in greater numbers

than before, of notated accidentals. This phenomenon has sociological significance as well as a musical cause. With the spread of music printing over Europe in the sixteenth century a class of musical dilettantes had appeared, unschooled in the discipline of the church choir and uninitiated in professional "secrets," but nevertheless eager to purchase, perform, and even to write music of all kinds. It was mainly for this class that the numerous sixteenth-century instruction books in the vernacular were published<sup>12</sup> and undoubtedly for its benefit (since dilettantes could not be expected to alter the printed pitches in performance according to the rules of *musica ficta*) that the printers of vocal music became more explicit in their notation of accidentals.<sup>13</sup>

Apparently they began with the flats. Whereas specified sharps are rare in Vaet's first printed works, flats appear fairly frequently, and, moreover, in contexts wherein their use would be self-evident to any thoroughly schooled singer of the time. Thus, in the motet *Domine exaudi* (Appendix A, No. 1), B flat is specified several times, even though preceded or followed by an F natural (*pars* II, meas. 22 and 25).

The sharps, which appear in the later motets, are likewise often used to indicate the obvious, as when they are placed at cadence points in order to provide a leading tone. In the motet *Antevenis virides* (Appendix A, No. 3) such employment of a sharp occurs no less than eleven times (in *pars* I at meas. 38, 41, 47, and 49, and in *pars* II at meas. 10, 16, 17, 37, 47, 50, and 55). This frequent appearance of specified accidentals in such contexts signifies that a tradition of performance practice was dying out, for otherwise their notation would have been superfluous. Theoretical documents of the period bear this out. Pietro Aron, in his *Toscanello in musica . . . aggiunta*,<sup>14</sup> published in 1529, raises his voice against earlier writers (notably Tinctoris) who had considered such notation of accidentals to be an insult to the profession. Nicola Vicentino advises, in his treatise *L'antica musica ridotta alla moderna prattica* (1555),<sup>15</sup> that all necessary accidentals be notated in the cadences so that the singers may not, in doubtful instances, commit errors.

<sup>12</sup> As attested even in the titles, e.g., Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* (1597) which was written, "to further the studies of them who (being indewed with good naturall wittes, and well inclined to learne that divine art of Musick) are destitute of sufficient masters." Facsimile ed. (London, 1937), page B of preface.

<sup>13</sup> A parallel development occurs in the setting of texts. *Vide supra*, p. 26.

<sup>14</sup> Cf. Ambros, *op. cit.*, III, 108 f.

<sup>15</sup> Fol. 53<sup>r</sup>.

The musical cause for the increase in the number of notated accidentals was the growing predilection among musicians for major chords where minor ones would "normally" appear. This trend is reflected in contemporary theory also. Gioseffe Zarlino, in his *Istitutioni harmoniche*,<sup>16</sup> finds minor chords to be somewhat less perfect than major chords ("si lontana un poco dalla perfettione dell' Harmonia . . ."). And Franciscus Salinas in his treatise *De musica* (1577)<sup>17</sup> states the same idea in different words.

The liking for major appears perhaps earliest in the final cadences of compositions. The majority of Renaissance motets, or *partes* thereof, close on a major chord when the full triad is employed. The Vaet motets examined comprise one hundred and twenty-four separate *partes*. Of these, fourteen close on open fifths and two on open octaves. As one might expect, these are, for the most part, early works, or are works for only three voices.<sup>18</sup> Thirty of the *partes* close with natural major chords such as those on F or C. In thirty-three of the *partes* the final chord is major by reason of a sharp placed before the third of the triad. However, some inconsistency of practice in notation is indicated by the fact that in three instances the final chords are printed with the sharped third in one publication, but without it in another. Compared with the total of sixty-three final chords that are clearly major, there are forty-five that appear in print as natural minor chords. Probably, however, most of these were actually given a major rendition by the performers. One may safely assume this to be true, at least, of the chords on E,<sup>19</sup> numbering five, and the remainder should be judged on the basis of the avowed preference for major in theoretical writings of the time.

It is, however, equally certain that a small number, perhaps six, of the natural minor chords were intended to be performed as notated.<sup>20</sup> This

<sup>16</sup> (Venice, 1562), Bk III, chap. XXXI, p. 182.

<sup>17</sup> P. 63.

<sup>18</sup> It is noteworthy that in three motets that are also light in texture (Nos. 8, 13, and 62 of Appendix B) *partes* are concluded on the interval of a third.

<sup>19</sup> Pietro Aron, in his *Toscanello in musica* (edition of 1539), chap. XX, explicitly demands a major final chord for Phrygian cadences. Cf. Hugo Riemann, *Geschichte der Musiktheorie im IX.—XIX. Jahrhundert* (2nd ed.; Berlin [1929]), pp. 354 ff.

<sup>20</sup> The widespread belief that Renaissance works invariably close with a major chord probably rests on the fact that Palestrina apparently does not employ the minor triad as a final chord. Cf. Knud Jeppesen, *The Style of Palestrina and the Dissonance* (London, 1946), p. 32. J. J. Fux in his *Gradus ad Parnassum*, 1725 (which is ostensibly based on Palestrina's practice), says to the student concerning the minor third, ". . . don't you realize that it is not capable of giving a sense or conclusion?" See J. J. Fux, *Steps to Parnassus*, trans. Alfred Mann (New York, 1943), p. 80.

may be seen from the harmonic and melodic context in which they appear. The final triad, D, F, A, at the conclusion of the first *pars* of the motet *Ecce apparebit Dominus* (Appendix A, No. 2), for example, is immediately preceded by the triad B flat, D, F, thus establishing the F natural.<sup>21</sup> The motet *Postquam consummati essent dies* ends with a minor chord on G, the B flat appearing as a held note several measures before the final chord is reached (Ex. 21). Moreover, the final melodic phrase in the cantus, which closes on B flat, had been treated in the preceding measures as an *ostinato* figure (Ex. 22), and hence was probably not to be altered in its final presentation. The number of motets, or *partes* thereof, in which indications of this sort favor a minor reading of the final chord, is, however, small in comparison with the number of those concluding in major.

The predilection for major chords over minor ones manifests itself not only at the final cadences, but also within the compositions. Specified sharps, for the purpose of producing major triads, occur frequently in Vaet's later motets. They are most to be expected where the texture is chordal or semichordal, and especially if the motet, or *pars* thereof, begins chordally. Thus, both the first *pars* of *Currite foelices* and the second *pars* of *Rex Babylonis venit* open with a succession of chords forming major triads on A, D, G, and C<sup>22</sup> (see Nos. 14 and 59, respectively, of Appendix B).

It is noteworthy that the roots of the triads just cited are a fifth apart, for Vaet frequently arranges a succession of chords in this manner. The motet *Antevenis virides* (Appendix A, No. 3) provides several examples of such "circle of fifths" sequences, including the chord successions B flat, F, C, G (*pars* I, meas. 29 ff.); C, G, d, a (*pars* II, meas. 3 ff.), and G, C, F, B flat (*pars* II, meas. 51). Series of five chords bearing the fifth relationship to each other are not infrequent, and, in a few instances, Vaet employs six.<sup>23</sup> Thus, in the first *pars* of the *Te Deum*, beginning at measure eighteen (Ex. 23), the progression E, A, D, G, C, F occurs. In addition to such passages, Vaet's later motets abound in those in which the roots of the chords, though not placed successively along the circle of fifths, move predominantly by intervals of fourths and fifths. The opening chords of

<sup>21</sup>In corroboration, a minor final chord is notated for this motet in Johann Rühling's *Tabulaturbuch auf Orgeln* . . . (Leipzig, 1583), fol. 6<sup>r</sup>.

<sup>22</sup>In the following discussion upper case letters will be used to denote major triads, lower case to denote minor triads.

<sup>23</sup>A series of eight such triads, E, A, D, G, C, F, B flat, E flat, is possible without exceeding the limits of the hexachord system.

the motet *Vitam quae faciunt beatiorum*, for example (Appendix B, No. 76), are based on G, D, A, G, C, G, A, and E. Only two of the seven progressions move by an interval other than that of a fourth or a fifth.

Vaet's predilection for chords in such relationship to each other does not usually extend to the use of successive cadences a fifth apart—in other words, to “modulation” along the circle of fifths.<sup>24</sup> Hence a passage such as that in the first *pars* of the motet *Antevenus virides* (Appendix A, No. 3, *pars* I, meas. 25 to 30), in which the voices move from a cadence on E through others on A and D, and then from a cadence on F, to one on B flat, is rare with Vaet. He does, however, apply this principle very frequently to two immediately successive cadences in order to achieve a strong cadential effect (Exx. 24 and 25). The result, in modern terms, is (except where Phrygian or plagal cadences are involved) a progression from the dominant-of-the-dominant, to the dominant, to the tonic.

Vaet's evident understanding of the tonic-dominant relationship is reflected also in his treatment of themes in which the first and fifth degrees of the mode figure prominently. In points of imitation based on forty-seven such themes Vaet employs tonal answers in twenty-seven instances, real answers in only twenty.

Yet another indication of Vaet's advanced feeling for the effect of the dominant may be seen in his frequent employment of a dominant pedal, two or more measures in length, at cadence points (Ex. 25).

Although Vaet gave much attention to the vertical relationship of the voices, he did not, by any means, abandon the time-honored linear approach to music. It is, to a great extent, the simultaneous existence of these two divergent tendencies that lends to Vaet's harmonic idiom its particular flavor. On the one hand, the liking for major chords leads to the notation of numerous sharps, *causa pulchritudinis*. On the other, these sharps are, by reason of the independent movement of the voices, not always accommodated throughout the voice-complex. The result is an abundance of cross relations not usually associated with the “golden age” of counterpoint.

Zarlino in 1558 stated that those intervals forbidden in the progression of a single voice-part should not be allotted successively to two voices.<sup>25</sup> Vaet's early motets, to be sure, conform with Zarlino's dictum, at least in

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<sup>24</sup>Nor is Vaet given, as Clemens non Papa and others seem to have been, to “secret modulation.” Cf. Lowinsky, *Secret Chromatic Art in the Netherlands Motet*, pp. 15 f.

<sup>25</sup>*Istitutioni harmoniche*, Book III, chap. XXX.

regard to cross relations involving the chromatic semitone.<sup>26</sup> The nearest approach to this configuration to be found in the early motets occurs in the *Romulidum invicti*, where (in a passage of unusual harmonic color) an e' flat<sup>27</sup> in the tenor is followed, on the next minim, by an e' natural in the altus (Ex. 26). However, the tenor descends to d' on the semiminim just before the altus sings the e' natural; hence an actual cross relation does not take place.

As, with the later publications, the number of specified accidentals increases, so do also the instances of cross relations. Several typical examples may be seen in the motet *Antevenis virides* (Appendix A, No. 3). In *pars* I, measure 22, a passage involving f' and f' sharp occurs, the former necessitated by the voice-leading (it progresses to c' natural) and the latter, by the specified sharp. An analogous passage occurs in *pars* II of the same work where, at measure 38, the f sharp specified in the tenor forms a cross relation with both the f' natural in the cantus and the f in the bass (the latter followed by c natural). Vaet had no hesitation in employing such cross relations in a relatively thin texture and even between outer voices (Ex. 27).

When a cross relation is used in conjunction with a cadence, so that the natural seventh in one voice-part is immediately succeeded by the raised seventh in another, the effect is that of a chromatic approach to the tonic (Ex. 28). Vaet was apparently quite fond of this treatment of the cadence, for it occurs often in his later motets. To be sure, the leading tone is not always specified by a notated accidental (Ex. 29), but, in view of the large number of explicitly indicated cross relations in Vaet's motets and of the logic of the voice-leading upward to the tonic, one may safely assume that in such instances the seventh was raised.

From this type of cadence, in which the cross relation occurs successively, it is but a short step to one in which the raised and natural sevenths are heard simultaneously. This strikingly dissonant cadence may be found in four of Vaet's motets in a notated form (Appendix A, No. 3, *pars* I, meas. 27 and Exx. 30, 31, and 32). It also could occur, in performance, in numerous other motets at points where the leading tone in one of the voices (though not preceded by an accidental) and the subtone in another are indicated by the context. On the analogy of the examples cited above

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<sup>26</sup>Zarlino's statement seems to have been made at a time when the practice regarding notation of accidentals was changing. It may, therefore, have some validity for works written during the first half of the century.

<sup>27</sup>In this discussion, as in the chapter on melody, c' represents "middle" C.

it may be presumed that this dissonance could come about quite logically in such a cadence as quoted here from the motet *Justus germinabit* (Ex. 33). The c'' in the cantus might well be sharpened to form a leading tone, especially since an e' natural is specified in the sextus. Simultaneously, the c' natural in the altus is demanded by the f' that succeeds it.<sup>28</sup> A cross relation at this point would serve to stress the independent functions of the two voices (in the cantus one phrase comes to an end, in the altus the succeeding one begins). Another example of the unspecified but probably intentional augmented octave may be seen in the motet *Assumens Jesus*, at measure 22 (Ex. 34). The f'' natural in the cantus, contained in the subject of imitation, clashes with a cadential f' sharp in the tenor. The sharp, though not notated in this measure, appears two bars earlier, even though it produces there the dissonance f' sharp-b' flat. It is also noteworthy that in measure twenty-two the rhythm of the theme in the cantus is changed in such a way that the f'' natural enters after the f' sharp in the tenor is sounded. By this means the harshness of the dissonance is considerably lessened.

Additional light is thrown on the subject of cross relations by a cadence in the motet *Ecce apparebit Dominus* (Appendix A, No. 2, *pars* I, meas. 29). If the voice-parts were sung as notated therein, movement in parallel fifths between the tenor and cantus would result. It is significant for the question of whether or not the sharpened seventh could be sung against the natural seventh in such a context, that Johann Ruhling, in his intabulation of this motet for organ, notates at this point the simultaneously sounding f' and f' sharp. Moreover, a similar vertical cross relation is specified in the tablature near the end of the second *pars* of the motet (meas. 42). In the final cadence of *pars* I (meas. 57), however, Ruhling specifies a subtonal approach to the tonic rather than a harmonic clash between a leading tone in the cantus and the subtone of the mode in the quinta vox. It is evident that no hard and fast rule can be laid down regarding the performance of ambiguous passages. Nevertheless, many of them were undoubtedly sung with the leading tone despite the resulting dissonance.<sup>29</sup> Until such time as this subject has been more thoroughly ex-

<sup>28</sup> The possibility of a "secret modulation," employing an f sharp, at this point is slight. It would result in the chord progression D, f, D, E flat instead of d, F, d, E flat, thus employing no forbidden accidentals, nor adding anything of importance to the chord progression.

<sup>29</sup> Regarding such cadences in madrigals Alfred Einstein states, "He who finds these collisions [augmented primes] improbable should recall that the madrigal... was in principle melodically conceived, and that the harmony was merely an ac-

plored, each instance must be decided individually, on the basis of its melodic and harmonic context.

A fondness for cross relations, both oblique and vertical, has, by some writers, been considered a peculiarity of the English composers of the Elizabethan period.<sup>30</sup> Also, these composers have been credited with a harmonic boldness not shared by their colleagues across the Channel. R. O. Morris states, ". . . the tendency of the English school in general is towards a bolder and more rugged type of harmony than foreign composers permitted themselves."<sup>31</sup> This statement may have some validity if Palestrina is taken as the representative of the Continental composers, for his harmonic style is marked by a conservative restraint, but it is open to question when composers like Vaet or Lassus<sup>32</sup> are considered. Certainly, it can be established that perhaps the chief basis for the claim of harmonic boldness in the English works, the use of unusually harsh cross relations, is also a feature of the motets of Vaet.

Additional evidence of Vaet's liking for unconventional harmonic combinations may be seen in his employment of the interval of the augmented sixth, specified in four of his motets, although, like the cross relation, this interval was theoretically forbidden. Vicentino, in the passage from his *Antica musica* referred to on page 44, bases his demand for the unequivocal notation of all accidentals at cadence points on the danger of this particular interval occurring, when the suprasemitone is specified in a lower voice, and thus creating a "gran discordo". In practice, it seems to have been seldom used during the Renaissance,<sup>33</sup> at least in a fully specified form.

Two of the augmented sixth chords in Vaet's motets appear in the very context that Vicentino warns against, that is, as the penultimate chords of cadences (Exx. 35 and 36). The other two are placed in more

cidental result of the combining of the parts." Alfred Einstein, *The Italian Madrigal* (Princeton: Princeton University Press, 1949), II, 560.

<sup>30</sup> See Ernest Walker, *A History of Music in England* (London, 1924), pp. 340 ff., and R. O. Morris, *Contrapuntal Technique in the Sixteenth Century* (Oxford: The Clarendon Press, 1922), p. 71.

<sup>31</sup> Morris, *op. cit.*, p. 70. See also Walker, *op. cit.*, p. 346.

<sup>32</sup> "Gewisse Erscheinungen in unseren Compositionen werden das wenig mit der altklassischen Musik vertraute Ohr seltsam berühren: die zahlreiche Querstände, dann aber die nicht seltenen falschen Fortschreitungen in unserem heutigen Sinn . . ." Adolf Sandberger, in the Lassus *Gesamtausgabe*, Vol. II (madrigals), p. xxvi.

<sup>33</sup> A few examples are cited in Poland Miller, "The Augmented Sixth Chord: Its Historical and Theoretical Origin and Development to Era of Key-Feeling," *Journal of Musicology*, I (May, 1937), 24 f.



extended cadences, leading into the chord on the dominant rather than that on the tonic (Exx. 37 and 38). In the motet *In tenebris nostrae* (Ex. 37), the dissonance occurs between the outer voices and, moreover, in a four-voice texture. However, the voice-leading is smoothly conjunct. The augmented sixth in the motet *Assumens Jesus* is approached, in the quintus, by the highly unconventional melodic interval of an augmented second. The b flat is demanded, not only by the e flat in the bass, but also by the b' flat in the sextus. The c' sharp is specified. Lest one suppose that a printer's error is involved here, it may be pointed out that Lassus employs the same combination of melodic and harmonic dissonances in the second *pars* of his madrigal *Io son si stanco*, and there, moreover, places the dissonances in the outer voices (Ex. 39).

Although the augmented and diminished fourth and fifth are less striking dissonances than the augmented sixth, the conspicuous position in which they are sometimes placed in Vaet's motets renders them equally aggressive in effect. Thus in the three-voice motet *Novum genus potentiae* and the four-voice *secunda pars* of a *Salve regina* (No. 64 of Appendix B) instances of the augmented fifth and fourth, respectively, appear, as suspension dissonances, at the final cadences (Exx. 40 and 41).<sup>34</sup> The augmented fifth and diminished fourth may also be formed by the use of an appoggiatura (Exx. 42 and 43, respectively).

Vaet, like Palestrina, knew the use of the so-called "consonant fourth",<sup>35</sup> that is, the fourth treated as a suspension dissonance appearing, not only on the accented beat from which it is resolved, but on the preceding, unaccented, beat as well (Ex. 25, meas. 67). In at least one instance Vaet treats the interval of the seventh in the same manner (Ex. 44).

Another sixteenth-century practice that may be observed in Vaet's motets permits a voice to enter on a dissonance providing it does not form that part of the dissonance that requires resolution (see, for example, the tenor entry in Appendix B, No. 43, *pars* I).

Most of the dissonances in Vaet's motets result from the clash of independently conceived melodic lines, rather than from a desire to intensify the expression of the text. One of the harshest dissonances, for example, the augmented prime, accompanies texts of so many different and contrasting moods that it apparently had no particular expressive con-

<sup>34</sup> Note, in Ex. 40, the archaic placement of the sharp, to the right, instead of to the left, of the note it affects. Another instance of old notation practice occurs in the final cadence of *pars* II of the motet *Domine exaudi* (Appendix A, No. 1).

<sup>35</sup> Cf. Jeppesen, *The Style of Palestrina*, p. 234.

notation for Vaet. Moreover, most of the text segments set to it are not on a high expressive level. One possible exception occurs in the motet *Misit Herodes rex*. There, in a passage that is repeated and notated alike in both *partes* I and II, a simultaneous cross relation occurs in the cadence, involving, not, as usual, the raised and natural sevenths, but the raised tonic against the natural tonic (Ex. 45). Its extraordinary harshness can only be accounted for (providing no printer's error is involved) by the fact that the dissonance occurs on the word "gladio" in the phrase "occidit autem Jacobum fratrem Joannes gladio" (and he killed James, the brother of John, with the sword).

Unlike most of the other dissonances, however, the augmented sixth was apparently used by Vaet for expressive purposes. Three of the four motets in which it appears are notable for texts of emotional intensity. The Transfiguration motet, *Assumens Jesus*, presents the dissonance on the word "ejus" in the phrase "et resplenduit sicut sol ejus" (and his face shone as the sun). In the somber and deeply moving motet *In tenebris nostrae et densa caligine mentis*, the augmented sixth occurs on the word "lumina" in the phrase "turbata erigimus, Deus, ad te lumina mentis nostra" (we lift up, disturbed, to you, Lord, the light of our mind). And in the Judgement Day motet, *Quoties diem illum*, Vaet heightens with this dissonance the expression of the thought "semper mihi videtur illa tuba terribilis" (always I hear that fearful trumpet).

In general, Vaet's treatment of ornamental dissonance is more archaic than that of Palestrina. This is evident in the manner in which Vaet handles the *nota cambiata*. To be sure, this "changed note" figure (with its downward leap of a third from a dissonance introduced conjunctly from above) occurs very frequently in Vaet's motets in its "classical" four-note form, both in the rhythmic configuration (Appendix A, No. 1, *pars* I, meas. 27) most favored by Palestrina and in that (Appendix A, No. 1, *pars* I, meas. 10) next in order of frequency in Palestrina's works. However, Vaet employs repeatedly also one of the earliest forms of the *cambiata*, that consisting of three notes followed by a pause (Appendix B, No. 16, *pars* I, meas. 3). Moreover, with but few exceptions, he places the *cambiata* figure conspicuously in the bass. Those older forms of the *cambiata* characterized by a leap instead of stepwise movement after the third note of the figure may also be encountered in his motets. Among them is the so-called "amplified *cambiata*"<sup>36</sup> (Ex. 46), in which the pro-

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<sup>36</sup> Cf. *ibid.*, p. 215.

gression to the fourth note of the classical form of the figure is delayed by the interpolation of an upward leap of a third preceding it. Vaet employs this form infrequently, perhaps eleven times in all. Related to it is another type of the *cambiata* in which, after the ascending leap of a third, the voice part does not return stepwise to a delayed resolution but progresses instead in some other manner, as, for example, in the *Domine exaudi* (Appendix A, No. 1), *pars* II, at measure twenty-one. An ascending leap of a fourth in connection with the *cambiata* occurs seldom in Vaet's motets (Ex. 47), and that of an octave is equally rare (Ex. 48). Only a single instance (Ex. 49) of a downward leap following the third note of the *cambiata* figure was noted.

An archaic form of dissonance treatment used quite often by Vaet, though only rarely by Palestrina,<sup>37</sup> is the *échappée*. This figure, which differs from the *cambiata* in that the leap from the dissonance is taken in the opposite direction from the approach to it, occurs most often, in Vaet's motets, with an upward leap of a fourth (Ex. 50), only seldom with that of a third (Appendix A, No. 1, *pars* II, meas. 72). The less common form of *échappée*, involving a downward instead of an upward leap from the dissonance<sup>38</sup> (Ex. 51), may be found several times in Vaet's motets.

The ascending *échappée* involving the leap of a fourth is used cadentially by Vaet in perhaps half of its appearances (Ex. 50). According to Jeppesen<sup>39</sup> this cadence form, popular early in the century, was but little used by Palestrina. It is characteristic of the comparatively freer dissonance treatment practiced by Vaet that, whereas Palestrina places the dissonance, with but few exceptions, in an inner voice,<sup>40</sup> Vaet does not hesitate to place it in the cantus or the bass. Related to the *échappée* figure in its melodic contour is another old-fashioned device, the under-third cadence, in which the sixth degree of the mode is interposed between the leading tone and the tonic. This formula, as it appears in Vaet's motets, differs, however, from the *échappée* in that the note from which the upward leap of a third is made is consonant, not dissonant (see Appendix B, No. 48, *pars* II, meas. 3). Vaet treats the under-third cadence as Palestrina does.<sup>41</sup>

<sup>37</sup> Cf. *ibid.*, pp. 189 f.

<sup>38</sup> According to Jeppesen, this form appears only once in Palestrina's works. *Ibid.*, p. 201.

<sup>39</sup> *Ibid.*, p. 202.

<sup>40</sup> *Ibid.*, p. 205.

<sup>41</sup> Cf. *ibid.*, pp. 194 ff. The statement in Eppstein, *Nicolas Gombert*, p. 52, to the

placing it always in an inner voice, where it retains little of its original vitality as a concluding formula, and where it often serves merely as a means of avoiding parallel fifths.

Even more anachronistic in effect than the under-third cadence is the so-called Burgundian cadence, with two leading tones. Vaet employs it, however, at most only twice. In the motet *Antevenis virides* (Appendix A, No. 3, *pars* II, meas. 10), both leading tones are specified. In the motet *Est sacer imperio* (Ex. 52), one of them is notated and the use of the other is possibly indicated, since it forms with the bass a major sixth which then opens to the octave. The appearance of such archaic formulas as the *échappée*, the under-third cadence, and the Burgundian cadence in works of the mid-sixteenth century would, if viewed superficially, seem to indicate a certain eclecticism. It is more probable, however, that these elements of Vaet's style, like other equally obsolete ones, such as *faux-bourdon*-like writing, were not consciously chosen by the composer for their antique flavor. Rather, they were vestiges of an older style surviving and mingling with elements of the new. That Vaet, on the other hand, was fully aware of contemporary harmonic developments is attested by his exploitation of the tonic-dominant relationship by means of tonal answers, dominant pedals, double cadences, and chord progressions along the circle of fifths; and by his apparent fondness for rich chordal sonority colored by major triads.

### PARODY TECHNIQUE

Parody is a manner of composition involving the use of tonal material borrowed from a pre-existent polyphonic work. It was widely employed in the sixteenth century in the writing of masses, but little, apparently, is known concerning the extent of its use in motets, probably because parody motets, unlike the masses, rarely bear a superscription indicating their derivative nature. Hence the discovery of their relation to another work often depends on comparison of several settings of the same text, sometimes on chance.

Jacobus Vaet was well acquainted with the technique of parody, for he employed it in most of his nine masses.<sup>1</sup> At least five of his motets were

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effect that the under-third cadence disappeared in the period between Josquin and Gombert is not entirely correct.

<sup>1</sup> They include a *Missa Confitemini* on a motet by Mouton, a *Missa Ego flos campi* on a motet by Clemens non Papa, a *Missa Jay mis mon coeur* on his own *Salve regina* (No. 69 of Appendix B), a *Missa Tityre ru patulae* on a motet by Lassus and

written in this manner also. In addition, several motets give indication, on stylistic grounds, of the use of parody<sup>2</sup> though the works from which they may have been derived are, as yet, unidentified.

In his parody motets Vaet treated the models in a number of ways, which may be outlined as follows:

- I. Borrowing of passages from the entire voice-complex
  1. with retention of the original texture
  2. with the omission or addition of voices
- II. Borrowing of melodic phrases which may be
  1. treated in imitation
  2. quoted without imitative treatment

Among the eight settings of the *Salve regina* by Vaet there are two (Nos. 62 and 64 of Appendix B) that bear a parody relationship to each other. One of them is written for four voices, and it will be presumed, for purposes of the present study, that it was the model for the other, five-voice, setting. The fact that Vaet borrowed from himself, so to speak, need not surprise us when one considers that many Renaissance composers based parody masses on their own works.

Owing to the relation of both of these motets to a common plainsong source, only such evidence of parody technique as falls under Heading I of the outline above will be considered here. In the four *partes* of the motets there are seven passages, most of them quite brief, in which a general correspondence of the voice-parts obtains. At the close of *pars* I the procedure outlined under I, 1 was employed (Ex. 53), inasmuch as the bass voice of the model is apportioned among the two lowest voices of the parody. Two passages in the *secunda pars* of the parody motet (Exx. 54 and 55) make use of an additional voice (the altus of the parody) to enrich the texture, as outlined under I, 2. Of three parody passages in *pars* III, that at the beginning of the *pars* (Ex. 56) is unusual in that the voice-part most commonly taken over from the model, the bass, is not drawn upon. In the next passage (Ex. 57) all of the voices of the model are

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on his own *Vitam quae faciunt beatiorum*, a *Missa Si me teneas* on a chanson by Crecquillon, and a *Missa Vitam quae faciunt* on his own like-named motet. The masses *Dissimulare* and *Quodlibetica* are considered parody motets, on the basis of their structure, by Jancik ("Die Messen des Jacobus Vaet," p. 98) even though their models have not been identified. Vaet's Requiem Mass, in accordance with tradition, is based on the plainsong Mass for the Dead.

<sup>2</sup>Note, for example, the chanson-like rhythms in the *Salve Regina* incipits, Appendix B, No. 65.

borrowed, but the tenor and altus are combined to form a single part (the altus) of the parody, thus making room for additional imitative entries in the tenor and quinta vox. The two remaining passages in the motet offer no new application of parody technique except that, at the beginning of *pars* IV, a change to triple meter in the model is duplicated in the five-voice work.

Another *Salve regina* setting by Vaet (No. 69 of Appendix B) is one of the rare motets to bear an external indication that it is derived from a pre-existent work. It is superscribed "Ad imitationem iay mys mon coeur" in the Berg and Neuber *Thesaurus musicus*, where it appears with a text honoring Jesus rather than Mary (see above, p. 19). The chanson referred to is a five-voice anonymous setting contained in MS 18746 of the Vienna Nationalbibliothek.<sup>3</sup>

Vaet's *Salve regina*, an eight-voice work, contains references to the Marian antiphon as well as to the chanson. The relationship to plainsong is made evident at the beginning of each of the four *partes* by virtue of the recurrence there of a pitch sequence derived from the first verse of the antiphon (Ex. 58).

In drawing on the chanson Vaet incorporates the entire melody (Ex. 59), phrase by phrase, in the motet. The *prima pars* of the *Salve regina* is built around three successive statements of the first phrase of the chanson, one in the cantus II, the following two statements in the quinta vox (Ex. 60). The next four phrases of the melody appear in *pars* II of the motet, the second and fourth chanson phrases in their original form, the third and fifth somewhat altered (Exx. 61, 62, and 63). The sixth and seventh phrases are stated in the quinta vox at the conclusion of *pars* III and at the beginning of *pars* IV, respectively (Exx. 64 and 65).

In addition to these references to the chanson tune Vaet borrows from the polyphonic complex of the model, thus confirming the relationship of the motet to the anonymous setting of the chanson cited above.<sup>4</sup> A brief

<sup>3</sup> Hans Jancik, who apparently did not know of Vaet's *Salve regina*, considered this chanson setting to be the work on which Vaet's mass *Jay mys mon cuer* was based. However, as quotations of polyphonic passages from the motet, and not from the chanson, appear in the mass, the mass is actually based on the *Jay mys mon cuer* tune as that tune is set in the *Salve regina* motet.

<sup>4</sup> This chanson exists in another anonymous setting and also in one by Arcadelt, printed, respectively, in Van Maldeghem, *Trésor musical*, XXIV (secular, 1888), 5, and in Commer, *Collectio operum musicorum Batavorum*, XII, 77. The Dufay *Jay mys mon cuer et ma pensee* to be found in John Stainer, *Dufay and His Contemporaries* (London, 1898), differs both in text and melody from the others.

cadential passage in the first *pars* of the motet (Ex. 66) is derived in its entirety from measures seven and eight of the model (Ex. 67). The opening of the *secunda pars* (Ex. 68) is likewise related to measures eight and nine of the chanson (Ex. 67). The theme which serves as the subject of imitation in the example last cited is employed once more at the beginning of *pars* IV of the *Salve regina*, but there it is presented in a different imitative development (see Appendix B, No. 69, *pars* IV).

Three of Vaet's motets, those titled *Huc me sidereo*, *Justus germinabit*, and *Aspice Domine*, are parodies of like-named compositions by Josquin des Prés, Eustatius Barbion, and Jachet de Mantua, respectively.

The *Huc me sidereo* of Josquin<sup>5</sup> is a six-voice, two-*pars* work composed on a *cantus firmus*. Vaet's motet is written in the same number of voices and *partes* but, in accordance with trends of the later Renaissance, no *cantus firmus* technique is applied. The parody procedure employed in this motet involves the borrowing of themes that had been treated in imitation by Josquin and their presentation by Vaet in new and different imitative developments. The first of the themes so parodied appears in the *prima pars* at the words "huc me crudelis" (Ex. 69). In addition, Vaet (though not Josquin) employs the same theme at the beginning of the motet (see Appendix B, No. 34, *pars* I). The *secundae partes* of the motets are linked also by the use of parody at the words "dilige pro tantis" (Ex. 70).

Vaet's *Justus germinabit*, like his *Huc me sidereo*, does not draw on the entire voice-complex of the model but quotes characteristic motives from it. Though the parody relationship of Vaet's motet with that of Barbion,<sup>6</sup> who was probably his teacher (see above, p. 2), is not a close one, it is confirmed by the general similarity of the two works. Both of them are in the Dorian mode once transposed and both employ six voices in like registration (the clefs used are one baritone, two alto, two mezzo-soprano, and one G-clef). The opening theme of Vaet's motet is marked by the same successive downward and upward leaps of a fifth with which that of the model begins (Ex. 71). Melodic phrases from the Barbion setting appear at corresponding locations in Vaet's motet, and in the same voice-part (Ex. 72). At the close of both works the final chords display a like registration, and there is a rhythmic similarity between the *quinta vox* of the parody and the *cantus* of the model (Ex. 73).

<sup>5</sup> Printed in Berg and Neuber, *Novum et insigne opus*, III, No. 6, and reprinted in Josquin des Prés, *Werken, Motetten, Bundel* VI, 11.

<sup>6</sup> Printed in Berg and Neuber, *op. cit.*, III, No. 33.

A comparison of the *Aspice Domine* settings of Vaet and Jachet de Mantua<sup>7</sup> furnishes an illuminating commentary on the change in style that took place during the thirty years between the publication dates of the two works. Jachet's five-voice motet, printed in 1532,<sup>8</sup> is much like Vaet's early motets in its restrained treatment of melody, balanced construction, and evenly paced rhythm. Vaet's six-voice parody, on the other hand, exhibits traits of his middle period. It begins with the opening theme of the model but presents it in an expanded form (Ex. 74). The pairing of the voices at the beginning of Jachet's setting (cantus—tenor I plus tenor II—bass) is superseded in Vaet's motet by irregular entries. In the following section, setting the words "quia facta est," Vaet borrows from the imitative polyphony of the model a motive that is made the subject of a different point of imitation (Ex. 75). At the words "plena divitijs" Vaet takes over the entire voice-complex from Jachet's motet and combines with it an additional cantus part (Ex. 76). The long note-values by which Jachet apparently intended to express the text, "full of riches," are broken up by Vaet into shorter notes so that the rhythmic flow of the music is not impeded. A desire to accelerate the movement is evident also in the next parody passage, at the words "non est qui consoletur eam" (Ex. 77). Vaet borrows the theme from Jachet and presents it in a condensed version, shorn of several repeated notes, so that it emerges in a more dynamic form. Finally, near the conclusion of the motet Vaet borrows again from the model, taking over three of the voice-parts (cantus, altus, and bass) and combining them with different counterpoint (Ex. 78). But whereas Jachet presents this passage twice, in free repetition, Vaet states it only once before concluding the motet. Thus Vaet's *Aspice Domine*, in comparison with Jachet's, is more flowing in movement, more expansive melodically, and more concise in rhythm.

As may be seen here, the comparison of parody motets with their models furnishes an excellent means for clarifying our knowledge of stylistic differences in the work of various composers. Motets like the *Aspice Domine* and the *Huc me sidereo* (see Ex. 69) display these dif-

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<sup>7</sup> Charles van den Borren noted the parody relationship of these motets and reprinted that of Jachet in Philippi de Monte, *Opera*, Vol. XXVI, Appendix. However, Van den Borren attributes the work to Jachet van Berchem rather than Jachet de Mantua. Regarding the correct attribution, see Eitner, *Quellen-Lexikon*, V, 260; also Eitner, "Jachet de Mantua und Jachet Berchem," *Monatshefte für Musikgeschichte*, XXI (1889), 129-139, 143-150.

<sup>8</sup> In Jacques Moderne, *Secundus liber cum quinque vocibus* (Lyons), fol. 4<sup>r</sup>.



ferences in a graphic manner; for not only is identical thematic material employed in the comparable passages, but both the parodies and their models are in the same genre (an advantage lacking in the study of parody masses). Hence such works lend themselves particularly well to comparative examination.

### SUMMARY AND CONCLUSIONS

From this study Jacobus Vaet emerges as a gifted and serious-minded musician, sensitive alike to current trends and to the demands of his official position. As a choirboy he had enjoyed the thorough training for which the churches of the Low Countries were noted. Later, his talents were afforded full scope for a rapid and healthy growth under the patronage of a discriminating patron and the stimulating influences of a culturally active court.

Vaet's seriousness of purpose is evident from his choice and treatment of texts. He wrote, according to present knowledge, no madrigals or lieder, and only three chansons. His craftsmanship is attested by the generally flawless counterpoint of his motets and by his mastery of a variety of techniques, including *cantus firmus*, *ostinato*, pervading imitation, and chordal antiphony.

Jacobus Vaet was essentially a transitional figure. Although the date of his birth (about 1530) places him in the generation of Lassus and Palestrina, both of these composers outlived him by twenty-seven years. Therefore his motets cannot be evaluated solely on the basis of a comparison with their works. Neither can Vaet be said to belong, musically, to the generation represented by Clemens non Papa and Nicolas Gombert, both of whom died some years before him. The period in which Vaet's motets were written (about 1547 to 1567) was, in fact, shared by both generations, and this accounts, at least in part, for the changeable nature of his style.

The historical position of Vaet's motets can best be illustrated by a comparison of some of their traits with those of the motets of Clement, Gombert, and Lassus. The first publication of Clement's motets appeared in 1546,<sup>1</sup> only seven years before Susato began printing motets by Vaet. Despite the proximity in time between the productive periods of the two men, Vaet's motets are in many respects the more advanced in style.

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<sup>1</sup> Bernet-Kempers, *Jacobus Clemens non Papa und seine Motetten*, p. 82.

Whereas the majority of Clement's works are written for four voices<sup>2</sup> and begin, with but few exceptions, in imitative fashion,<sup>3</sup> Vaet prefers a five- or six-voice texture (see p. 37) and frequently begins a motet with the simultaneous entry of several voices. Clement's motets often suffer from excessive length, as a result of his fondness for repetition.<sup>4</sup> With Vaet the trend toward a more concise presentation noted in connection with the parody motet *Aspice Domine* (p. 58) is manifest. Accidentals appear rarely in Clement's motets, and the church modes still apply, except at the cadences.<sup>5</sup> Vaet employs accidentals freely (see p. 32) *causa pulchritudinis*, thus contributing to the disintegration of the modal system. And, finally, Clement indulges more than Vaet in facile devices such as the repeated use of certain melodic formulas<sup>6</sup> or the conducting of voices in parallel motion.<sup>7</sup> It is apparent that even though Vaet may at one time have stood in close relation to Clement, as suggested by his composition of the lament *Continuo lachrimas*, he did not model his style on that of his friend.

Probably the greatest contemporary influence on Vaet was exerted by Gombert, whose motets were first published in 1529. By the end of the 1530's he was apparently already famous,<sup>8</sup> and Vaet probably became acquainted with his compositions while still a choirboy, for Gombert was a canon of the Church of Notre Dame in Courtrai. The flowing texture of the motets of Vaet's middle period, pervaded by imitation and unimpeded by expressive detail work, was undoubtedly inspired by a desire to emulate the style of Gombert. These motets, like Gombert's, are generally devoid of homophonic or triple meter sections, of antiphony, or of simultaneous pauses in all parts. Vaet's fondness for five-part writing, noted above as an advance over the predominantly four-voice texture of Clement, was shared by Gombert also.<sup>9</sup>

To what extent the motets of Vaet's late period were influenced by the style of Lassus is difficult to determine. There is no doubt that the presence at the neighboring court of Munich of this already famous con-

<sup>2</sup> *Ibid.*, p. 69.

<sup>3</sup> Cf. Lowinsky, *Secret Chromatic Art*, p. 30.

<sup>4</sup> Bernet-Kempers, *op. cit.*, pp. 61 and 78.

<sup>5</sup> *Ibid.*, p. 59.

<sup>6</sup> Cf. André Pirro, *Histoire de la musique de la fin du XIV<sup>e</sup> siècle à la fin du XVI<sup>e</sup>* (Paris, 1940), p. 262.

<sup>7</sup> Bernet-Kempers, *op. cit.*, p. 74.

<sup>8</sup> Eppstein, *Nicolas Gombert als Motettenkomponist*, p. 83.

<sup>9</sup> *Ibid.*, p. 16.

temporary, who, moreover, stood high in the esteem of Maximilian II, affected Vaet's work. We have the word of Dr. Seld that in or before 1559 Vaet had patterned his *Vitam quae faciunt beatiorum* after Lassus' *Tityre tu patulae* (see above, p. 10). Both of these works are notable for a logogenic melodic style and a quasi-chordal texture with little or no imitation. From both motets Vaet drew material for the composition of his parody mass *Tityre tu patulae*.

Although Vaet was receptive to the influences of his contemporaries he was by no means a mere imitator. He was little affected by the growing popularity of polychoral style, which may have seemed to him a too facile solution of the problems of eight-voice writing. The frequent employment of parody technique in his motets is possibly an original trait. Certain features of Vaet's style, particularly the bold handling of dissonance and the advanced treatment of harmony, indicate that he exerted a formative influence on the trends of his time.

The main historical significance of the motets of Jacobus Vaet lies in the manner in which they illustrate the transition from the mature style of Gombert to that of Lassus. The general technical and musical excellence of his motets was recognized by musicians of Vaet's own time as well as by discerning historians of the nineteenth century. On the basis of the information gathered for this study Vaet appears fully worthy of the high regard in which he was held. From both the historical and the qualitative points of view, the works of Vaet merit a place in the repertory of the modern choir.



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JACOBUS VAET  
AND HIS MOTETS



## MUSIC EXAMPLES

In the music illustrations the time values of the original notes are halved. Accidentals added by the writer appear above or below the staves, and ligatures are indicated by the sign, . The following abbreviations are used:

C	cantus
A	altus
T	tenor
B	bass
Q	quinta vox
S	sexta vox
V	vagans
meas.	measure

Ex 1 *In tenebris*, meas 38-41

DEUS AD TE LU-MI-NA

DEUS AD TE LU-MI-NA

DE-US AD TE LU-MI-NA

Ex 2 *Quoties diem illum*, meas 71-72

Ex 3 *Quoties diem illum* meas 83-85

Ex 4 *Miser qui amat, meas* 39-40

Ex 5 *Quoties diem illum, meas* 17-19

Ex 6a *Aspice Domine, meas* 5-7

Ex 6b *Aspice Domine, meas* 11-12

Ex 6c *Aurea nunc tandem, pars I, meas* 30-31

Ex 7a *Laetatus sum, pars I, meas* 68-69, as in BERG and NEUBER,  
*Thesaurus Musicus, Vol V*

Ex 7b The same, as in Susato, *Ecclesiasticarum cantionum*, Vol III, p 19

Ex 8 *Huc me sidereo, pars I, meas 88-89*

- TI VER- BE-  
 (A) VER- BERA TAN- TA PA - - TI  
 - TI VER-  
 VER- BERA TAN- TA PA - - TI  
 (VER)- BERA TANTA PA- TI FOR-

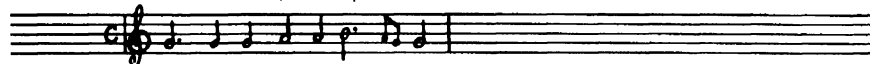
Ex 9 *Vitam quae faciunt, meas 44-48*

SOM - - - NUS SOM -  
 - NUS SOM- NUS QUI FA- CIAT SOM-  
 - CUS SOM- - - NUS QUI FA- CIAT BREVES TEN- NEBRAS  
 - CUS SOM- NUS QUI FA- CIAT BREVES TE- NEBRAS  
 SOM - - - NUS QUI FA- CIAT BREVES TE - NEBRAS

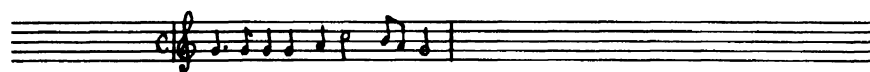


Ex 10 Josquin, *Ave Maria*, meas 1-10Ex 11 *Mater digna Dei*, pars I *ostinato*

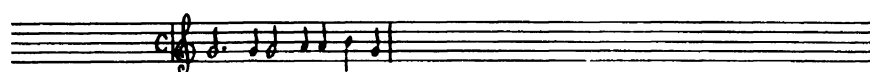
AVE MARI-A AVE MARI-A AVE MARI-A

Ex 12a *Mater digna Dei*, pars I meas 1-5

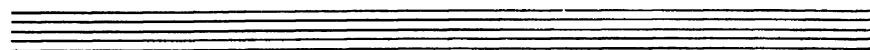
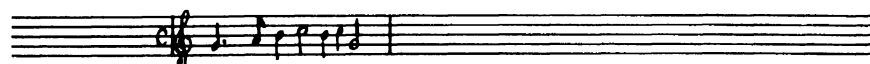
Ex 12b meas 24-26

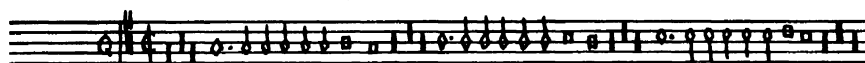


Ex 12c meas 36-38

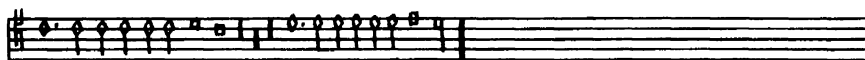


Ex 12d meas 45-47

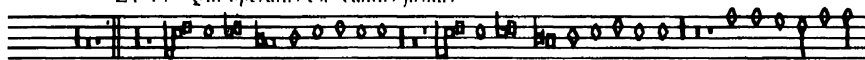


Ex 13 *Mater digna Dei, pars II ostinato*

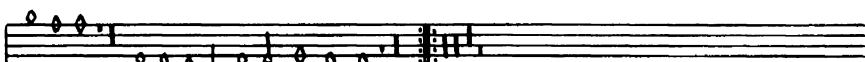
MISERERE MEI DEUS MISERERE MEI DEUS MISERERE MEI DEUS



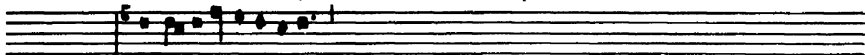
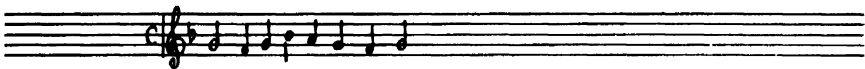
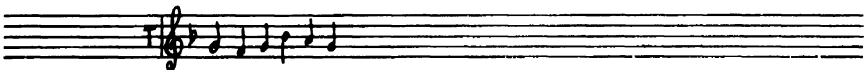
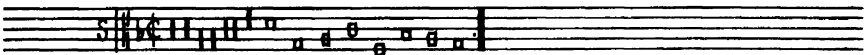
MISERERE MEI DEUS MISERERE MEI DEUS

Ex 14 *Qui operatus est cantus firmus*

SANCTE PETRE ORA PRO NOBIS SANCTE PETRE ORA PRO NOBIS SANCTE PAULE ORA



PRO NOBIS SANCTE PAULE ORA PRO NOBIS

Ex 15a *Ave Cunctipotens genitor Deus first phrase*Ex 15b *Domine exaudi pars I meas 7-11*Ex 15c *Ante me non est formatus Deus meas 31-33*Ex 15d *Romulidum invicti pars II meas 26-27*Ex 16 *Stat felix domus Austriae, ostinato*

STAT FELIX DOMUS AUSTRIAE



Ex 18 *Salve regina* (No 65), *pars I, pars II, pars III*

PARS II

(h)

PARS III

Ex 19 *Miserere me Deus*, *pars I, meas 49-59*

A+B

Ex 20 *Missa Herodes Rex, pars I, meas 17-21*

(UT) AF-FLI GERET QUOSDAM DE ECCLE-SI-A UT AFFLI-GERET

-A UT AFFLI- GERET QUOSDAM DE EC-CLESIA UT A-

UT AFFLI- GERET QUOSDAM DE ECCLE-SI-A UT AF-FLI-GERET

-A UT AFFLIGERET UT AFFLI- GERET QUOS-

UT AFFLI-GERET QUOS-

Ex 21 *Postquam consummati essent, meas* 106–110

Musical score for Ex 21, measures 106–110. The score consists of six staves. The first five staves are in treble clef with a key signature of one flat (B-flat). The sixth staff is in bass clef with a key signature of one flat. Each staff has a measure number (1) in parentheses at the beginning. The music features various note values, rests, and accidentals. The final measure of each staff is marked with a bracketed '2'.

Ex 22 *Postquam consummati essent, meas* 97–110

Musical score for Ex 22, measures 97–110. The score consists of two staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one flat. The first staff has a measure number (1) in parentheses at the beginning. The music features various note values, rests, and accidentals. The final measure of the second staff is marked with a bracketed '2'.

Ex 23 *Te Deum, pars I, meas 18–20*

Ex 23 *Te Deum, pars I, meas 18–20*

Ex 24 *I go Dominus, pars I, meas 25–27*

Ex 24 *I go Dominus, pars I, meas 25–27*

Ex 25 *Dum steteritis pars I meas 66–69*

Ex 25 *Dum steteritis pars I meas 66–69*

Ex 26 *Romulidum invicti*, pars II, meas 31-32

Ex 27 *Te Deum* pars II, meas 37

Ex 28 *Dulces exultiae*, meas 15

Ex 29 *Ante me non est*, meas 68



Ex 30 *Cumrite foelices, pars I, meas 74-75*

Ex 31 *Ferdnande imperio pars II, meas 30-31*

Ex 32 *Te Deum, pars I meas 7*

Ex 33 *Justus germinabit*, pars II, meas 8-9

Ex 34 *Assumens Jesus*, meas 19-22

Ex 35 *Quoties diem illum*, meas 46-47

Ex 36 *Vitam quae facit, meas* 20–21 **BERG and NEUBER,**  
*Novum et insigne opus, No 51*

Ex 37 *In tenebris, meas* 30

Ex 38 *Assumens Jesus meas* 47–48

Ex 39 Lassus, *Io son sì stanco*, pars II, meas 5–8 *Gesamtausgabe*,  
Vol II, p 141

Ex 40 *Novum genus potentiae* meas 30–31

Ex 41 *Salve regina* (No 64), pars II, meas 35–37

Ex 42 *Est sacer imperio*, meas 65–66

Ex 43 *Ferdnande imperio*, pars I, meas 33–34

Ex 44 *Simile est regnum, meas* 37–38

Ex 45 *Misit Herodes rex, pars I, meas* 38–39

Ex 46 *Ave salus mundi, pars I, meas* 53–54

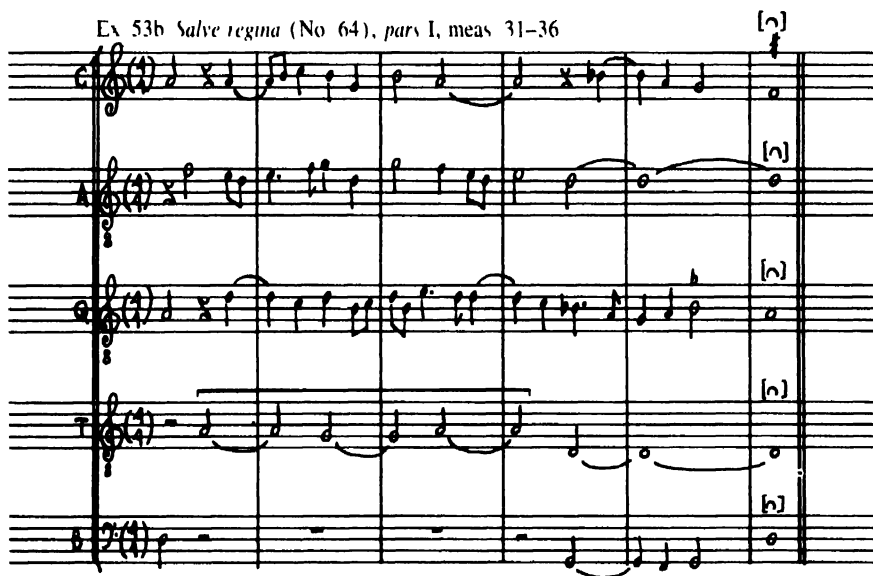
Ex 47 *Salve regina* (No 62), *pars IV, meas* 6–7

Ex 48 *Spiritus Domini, pars II, meas 35*

Ex 49 *Lactatus sum, pars I, meas 82*

Ex 50 *Assumens Jesus, meas 56-57*

Ex 51 *Reges terrae, pars I, meas 72*

Ex 52 *Est sacer imperio, meas* 53–54Ex 53a *Salve regina* (No 62) *pars I, meas* 31–36Ex 53b *Salve regina* (No 64), *pars I, meas* 31–36

Ex 54a *Salve regina* (No 62), *pars II*, meas 16–18.

Three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with eighth and quarter notes. The middle staff is in treble clef with a key signature of one flat and a common time signature, containing a similar melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line with eighth and quarter notes. The measures are grouped by vertical bar lines.

Ex 54b *Salve regina* (No 64), meas 25–27

Three staves of music. The top staff is in treble clef with a key signature of one flat and a common time signature. The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music features various note values including eighth, quarter, and half notes, with some rests.

Ex 55a *Salve regina* (No 62), *pars II*, 25–27

Three staves of music. The top staff is in treble clef with a key signature of one flat and a common time signature. The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music features various note values including eighth, quarter, and half notes, with some rests.

Ex 55b *Salve regina* (No 64), *pars II*, meas 33–34

Three staves of music. The top staff is in treble clef with a key signature of one flat and a common time signature. The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music features various note values including eighth, quarter, and half notes, with some rests.



Ex 56a *Salve regina* (No 62), *pars III*, meas 1-5

Musical score for Ex 56a, measures 1-5. The score is written for five staves in 4/4 time. The key signature has one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with an alto clef and a key signature of one sharp. The third staff begins with a tenor clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp.

Ex 56b *Salve regina* (No 64) *pars III*, meas 1-5

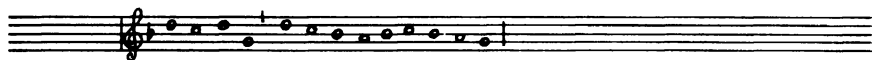
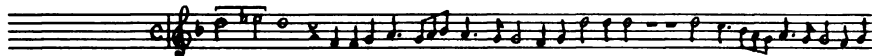
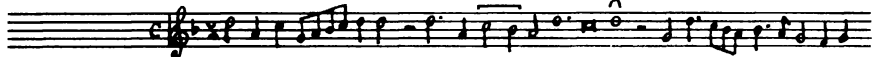
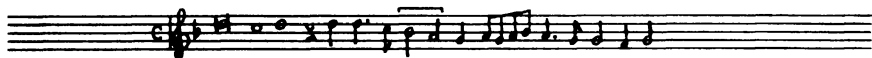
Musical score for Ex 56b, measures 1-5. The score is written for five staves in 4/4 time. The key signature has one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with an alto clef and a key signature of one sharp. The third staff begins with a tenor clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp.

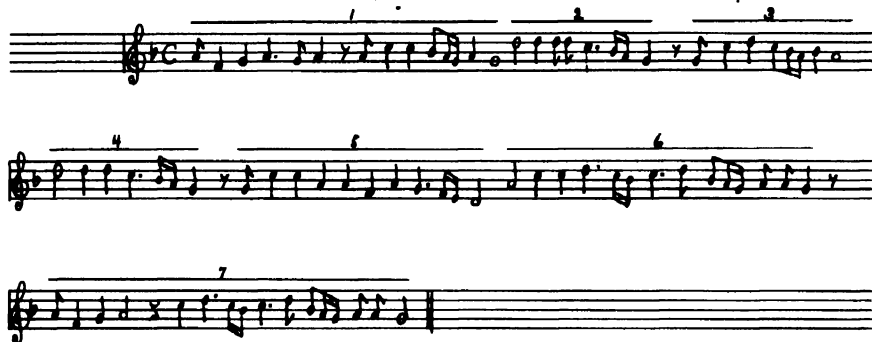
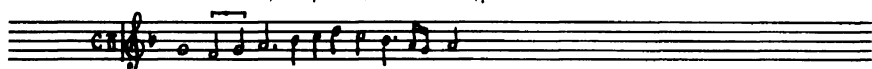
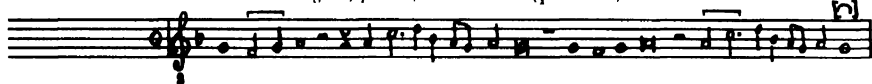
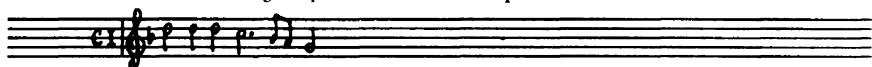
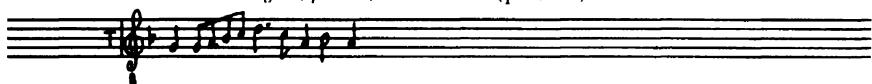
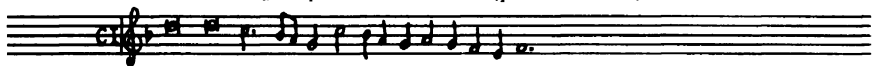
Ex 57a *Salve regina* (No 62), *pars* III, meas 7–15

Musical score for Ex 57a, measures 7–15 of *Salve regina* (No 62), *pars* III. The score is written for four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The Soprano staff has a (1) above the first measure. The Alto staff has a (1) above the first measure. The Tenor staff has a (1) above the first measure. The Bass staff has a (1) above the first measure. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Ex 57b *Salve regina* (No 64), *pars* III meas 13–19

Musical score for Ex 57b, measures 13–19 of *Salve regina* (No 64), *pars* III. The score is written for four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The Soprano staff has a (1) above the first measure. The Alto staff has a (1) above the first measure. The Tenor staff has a (1) above the first measure. The Bass staff has a (1) above the first measure. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Ex 58a *Salve regina* (plain song) phrase 1Ex 58b *Salve regina* (No 69), pars I meas 1-12Ex 58c *Salve regina* (No 69) pars II meas 1-9Ex 58d *Salve regina* (No 69) pars III meas 1-16Ex 58e *Salve regina* (No 69), pars IV meas 1-9

Ex 59 *J'av mis mon cuer*, after Gerold *Le Manuscrit de Bayeux*, p 24Ex 60a *Salve regina*, pars I, meas 1-5 (phrase 1)Ex 60b *Salve regina*, pars I, meas 6-26 (phrase 1)Ex 61 *Salve regina*, pars II, meas 10-12 (phrase 2)Ex 62 *Salve regina*, pars II, meas 13-15 (phrase 3)Ex 63 *Salve regina*, pars II, meas 19-24 (phrases 4 and 5)Ex 64 *Salve regina*, pars III, meas 42-51 (phrase 6)Ex 65 *Salve regina*, pars IV, meas 4-9 (phrase 7)

Ex 66 *Salve regina* pars I, meas 11

Ex 67 *J'ai mis mon cuer* meas 7-9

Ex 68 *Salve regina* pars II, meas 1-2

Ex 69a Josquin, *Huc me sidereo, pars I, meas 35-45*

The first system of the musical score consists of five staves. The top staff is a vocal line in C major, starting with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests. The second staff is a lute or guitar line, also in C major, with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests. The third staff is a lute or guitar line, also in C major, with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests. The fourth staff is a lute or guitar line, also in C major, with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests. The fifth staff is a lute or guitar line, also in C major, with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests.

The second system of the musical score consists of five staves. The top staff is a vocal line in C major, starting with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests. The second staff is a lute or guitar line, also in C major, with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests. The third staff is a lute or guitar line, also in C major, with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests. The fourth staff is a lute or guitar line, also in C major, with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests. The fifth staff is a lute or guitar line, also in C major, with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests.

Ex 69b Vact, *Huc me sidereo, pars I*, meas 18–28

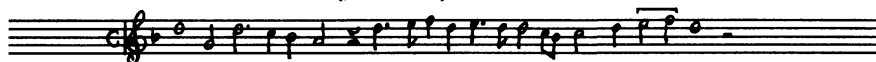
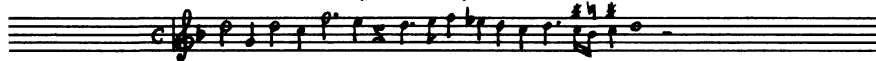
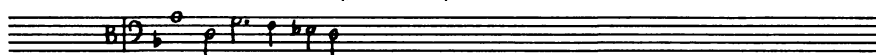
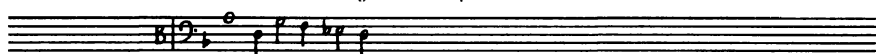
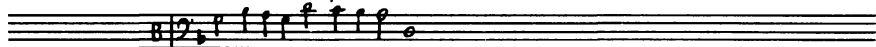
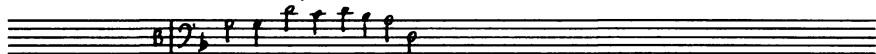
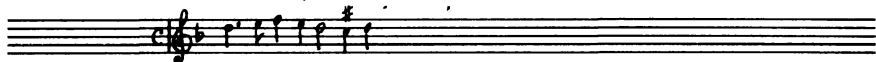
The musical score is presented in two systems, each containing five staves. The first system covers measures 18 through 22, and the second system covers measures 23 through 28. The notation is highly detailed, featuring numerous accidentals (sharps, flats, naturals), ties, and slurs across all staves. The key signature changes to two sharps (F# and C#) in measure 25. The piece is characterized by its complex rhythmic patterns and expressive markings.

Ex 70 Josquin, *Huc me sidereo, pars II*, meas 176–182



Ex 71 Vaet, *Huc me sidereo, pars II*, meas 85–89



Ex 72a Barbion, *Justus germinabit*, pars I, meas 2–10Ex 72b Vaet, *Justus germinabit*, pars I, meas 3–8Ex 73a Barbion, *Justus germinabit*, pars I, meas 9–12Ex 73b Vaet, *Justus germinabit*, pars I, meas 7–9Ex 73c Barbion, *Justus germinabit*, pars I, meas 43–46Ex 73d Vaet, *Justus germinabit*, pars I, meas 29–31Ex 73e Barbion, *Justus germinabit*, pars II, meas 35–38Ex 73f Vaet, *Justus germinabit*, pars II, meas 33–34

Ex 74a Barbion, *Justus germinabit*, close

Ex 74a Barbion, *Justus germinabit*, close

Ex 74b Vaet, *Justus germinabit*, close

Ex 74b Vaet, *Justus germinabit*, close

Ex 75 lachet. *Aspice Domine*, meas 1-11

Musical score for measures 1-11 of 'Aspice Domine'. The score is written for five staves. The first staff (treble clef) contains the vocal melody, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The second staff (treble clef) contains a vocal line with whole notes G4, A4, B4, C5, and D5. The third staff (treble clef) contains a vocal line with whole notes G4, A4, B4, C5, and D5. The fourth staff (treble clef) contains a vocal line with whole notes G4, A4, B4, C5, and D5. The fifth staff (bass clef) contains a vocal line with whole notes G3, A3, B3, C4, and D4.

Continuation of the musical score for measures 1-11 of 'Aspice Domine'. The score is written for five staves. The first staff (treble clef) contains the vocal melody, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The second staff (treble clef) contains a vocal line with whole notes G4, A4, B4, C5, and D5. The third staff (treble clef) contains a vocal line with whole notes G4, A4, B4, C5, and D5. The fourth staff (treble clef) contains a vocal line with whole notes G4, A4, B4, C5, and D5. The fifth staff (bass clef) contains a vocal line with whole notes G3, A3, B3, C4, and D4.

Ex 76 Vaet, *Aspice Domine*, meas 1-11

First system of musical notation (measures 1-11). The score is written for six staves. The top staff (C1) is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with various note values and rests. The second staff (C2) is in alto clef with a key signature of one flat and a 4/4 time signature, containing rests. The third staff (C3) is in alto clef with a key signature of one flat and a 4/4 time signature, containing rests. The fourth staff (C4) is in alto clef with a key signature of one flat and a 4/4 time signature, containing rests. The fifth staff (C5) is in alto clef with a key signature of one flat and a 4/4 time signature, containing rests. The sixth staff (C6) is in bass clef with a key signature of one flat and a 4/4 time signature, containing rests.

Second system of musical notation (measures 1-11). The score continues from the first system. The top staff (C1) continues the melodic line. The second staff (C2) continues with rests. The third staff (C3) continues with rests. The fourth staff (C4) continues with rests. The fifth staff (C5) continues with rests. The sixth staff (C6) continues with rests.

Ex 77 Jachet, *Aspice Domine* meas 20–25

Ex 77 Jachet, *Aspice Domine* meas 20–25

Ex 78 Vaet, *Aspice Domine*, pars I meas 21–26

Ex 78 Vaet, *Aspice Domine*, pars I meas 21–26

Ex 79 Jachet, *Aspice Domine*, meas 41-44

Ex 79 Jachet, *Aspice Domine*, meas 41-44

Ex 80 Vact, *Aspice Domine*, meas 44-46

Ex 80 Vact, *Aspice Domine*, meas 44-46

Ex 81 Jachet, *Aspice Domine*, meas 68-78

This musical score is for Jachet's *Aspice Domine*, measures 68-78. It is a five-part setting for voices and lute. The score is written on ten staves, with five staves for the voices and five for the lute. The key signature is one flat (B-flat), and the time signature is common time (C). The voices are Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lute part is written in the bass clef. The music features a variety of note values, including minims, crotchets, and quavers, with many notes beamed together. There are several rests throughout the piece, particularly in the vocal parts. The lute part provides a harmonic foundation with a mix of single notes and chords. The overall texture is polyphonic, with each voice part having its own melodic line.

Ex 82 Vaet, *Aspice Domine*, meas 85-95

The musical score is divided into two systems, each containing six staves. The first system includes staves for C, S, A, T, O, and B. The second system includes staves for V, C, S, A, T, and B. The music is written in 4/4 time with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals, indicating the pitch and rhythm of the vocal parts.



Ex 83 Jachet, *Aspice Domine*, meas 92-102

First system of musical notation (measures 92-102). The system consists of five staves. The first staff is in C major, treble clef, with a key signature of one sharp (F#) and a common time signature (C). The second staff is in A major, treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The third staff is in E major, treble clef, with a key signature of four sharps (F#, C#, G#, D#) and a common time signature (C). The fourth staff is in B major, treble clef, with a key signature of five sharps (F#, C#, G#, D#, A#) and a common time signature (C). The fifth staff is in G major, bass clef, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation (measures 92-102). The system consists of five staves. The first staff is in C major, treble clef, with a key signature of one sharp (F#) and a common time signature (C). The second staff is in A major, treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The third staff is in E major, treble clef, with a key signature of four sharps (F#, C#, G#, D#) and a common time signature (C). The fourth staff is in B major, treble clef, with a key signature of five sharps (F#, C#, G#, D#, A#) and a common time signature (C). The fifth staff is in G major, bass clef, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

Ex 84 Vaet, *Aspice Domine*, meas 114–123

The musical score is presented in two systems of six staves each. The notation is complex, featuring various note values, rests, and accidentals. Some measures are marked with an 'X', possibly indicating a specific performance instruction or a measure to be played. The score is written in a style typical of 18th or 19th-century musical manuscripts.

## APPENDIX A

Motets Illustrating the  
Stylistic Development of Jacobus Vaet

*Domine exaudi*

*Ecce apparebit Dominus*

*Antevenis virides*

## Domine Exaudi

Jacobus Vaet  
Susato, *Ecclesiasticarum cantionum*,  
1553, Lib IV, fol XVIIIv

[♩ = 60]

5

Do - - MI -

Do - - MINE EXAU - - - - DI -

Do - MI - NE EXAU - - - - DI (Do - - - - MI -

10

NE Do - - MINE E - - XAU - - - - DI

Do - - - MINE E - - - XAU - - - - DI Do - MI -

Do - - - MI - NE E - - - - XAU -

NE E - - - XAU - - DI ) Do - - MI - NE E - - XAU -

16

Do - MI - (NE E - XAU - DI) O - RA - TI - O - - NEM

NE E - - - - XAU - DI O - RA - TI - O - - - - NEM ME -

- - DI (Do - MI - NE EXAU - - - DI) O - RA - TI -

8 - - DI EXAU - - - - DI

20

ME - - AM O - RA - TI - O - - - NEM O - RA - TI - O - - NEM

- - - - AM (O - RA - TI - O - - - NEM) O - RA - TI - O - - NEM MEAM

O - NEM O - RA - TI - O - - - NEM ME - - AM O -

O - RA - TI - O - - - NEM (O - RA - TI - O - - NEM ME - AM

26

(O - RA - TI - O - - NEM) O - RA - - - TI - O - NEM ME AM ET

O - RA - TI - - O - - NEM ME - - - - AM ET

RATIONEM ME - - - AM (O - RA - TI - O - - NEM) ET CLA -

- - - - RA - - TI - O - - - NEM ME - AM ET CLAMOR

30 35

CLAMOR ME- US AD TE VE- - NI- AT

CLAMOR ME- US AD TE VE- - NI- - - AT

- MOR MEUS AD TE VE- - - NI- - AT NON A- VER- -

ME- US AD TE VE- - - NI- - AT NON A- VER- TAS FA-

40

NON A- -VER- TAS FA -

NON A-VER- - TAS FA - - - CI - - EM

8 TAS FA - - CI - EM TU - AM A ME (FA - CI-

8 - CIEM TU - - AM A ME A

45

CI-EM TU - - AM A ME

TU - - AM A ME

8 EM TUAM A ME ) IN QUACUMQUE DI- E TRIBULOR IN- CLI- NA AD

ME IN QUACUMQUE DI- E TRI- BULOR INCLINA AD ME AU-

50 [0=0.]

IN QUACUMQUE DI-E IN-VO-CA-VE-RO TE VE-LO-CITER

IN QUACUMQUE DI-E IN-VOCA-VE-RO TE VE-LO-CI-

ME VE-LO-CITER

REM TU-AM VE-LO-CITER

55 [0=0.]

EXAU - - - DI ME SI - -

TER E - - XAUDI ME QUI-A DEFE-CE - - - RUNT SI-

EXAU - - DI ME SI - - - CUT

EXAU - - DI ME QUI - - - A DE-FE-CE - - - RUNT SI-

60 65

-CUT SU-MUS SI - - - CUT SU-MUS DI - - ES

-CUT SU-MUS DI - - ES MEI (SI - - CUT SU - - - MUS) SI-CUT

SU-MUS DI - ES MEI (SI - - CUT SU - - - MUS) SI-CUT

-CUT SU-MUS DI - - ES ME - - - - - I (SI-CUT SU - - - - -







20

- CTA NO - - - - - STRA DE - - LI - CTA NO - - - - -

- - STRA (DE - LI - CTA NOSTRA) DE - LI - CTA - - NO - - -

- - - - - STRA DE - LI - CTA NO - STRA VEL

- STRA DE - - LI - CTA NOSTRA

25

STRA VEL PA-REN-TUM NOSTRO - - - - RUM

STRA VEL PA-REN-TUM NO-STRO-RUM NO - - - STRA-

PAREN- - TUM NO-STRO - - - - - RUM NEQUE VIN-

VEL PA-REN-TUM NO - - - STRO-RUM NE - - - QUE VIN-

30

35

NE-QUE VIN-DICTUM SU-MAS DE PEC-CA-TIS DE PECCA - - -

- - - - RUM NE-QUE VIN-DI-CTAM SU-MAS DE PECCA-

- DICTAM SU--MAS DE PECCA - - - TIS NO - - - - STRIS

DICTAM SUMAS DE PECCA-TIS NO-STRIS (NO - - - - -)

TIS NO - - - STRIS DE PEC-(CA TIS NO - - - STRIS) SED TU  
 - TIS NO-STRIS DE PEC-(CA - TIS NO - STRIS ) SED TU DO -  
 DE PEC-(CA - - TIS NO - - - - STRIS ) SED TU DO - - - -  
 - - - - STRIS) DE PECCATIS NO - - - - STRIS SED TU DO -

Do - - MI-NE PAR-CE PO-PU-LO TU - - - -  
 - MI - - NE PAR-CE PO-PU-LO TU-O (PAR-CE PO-PU-LO TU - - - -  
 - - - MI-NE PAR-CE PO-PU-LO TU-O PAR-CE (PO-PU-LO TU-O )  
 - - MI-NE PARCE PO-PU-LO TU-O TU-O QUEM

O QUEM RE - - - DE-MI - - STI QUEM (RE-DE - - MI-STI) PRAE-  
 O) QUEM RE-DE-MI - - - STI QUEM (RE-DE-MI - - STI) PRAE-CI-  
 QUEM REDE-MI - STI PRAE - CI - O - SO - - - SAN- GUI- NE  
 RE-DE-MI-STI PRAE - CI - O - - - SO SANGUINE TU - - - - - O

55

- CI-O SO SAN-GUINE TU-O PRAE - - CI-(O - - SO SAN - -

O-SO SAN-GUINE TU - - - - O PRAE - CI-(O - - SO SAN -

QUEM (RE-DE-MISTI - - - ) PRAE - CI (O - - SO SAN -

QUEM (RE-DE-MI - - STI) PRAE-(CI-O - - SO SAN -

60

- GUINE TU - - - - O TU - - - - ) NE IN AE -

- GUINE TU - - - - O) NE IN AE - - - TER - - NUM

- GUINE) TU - - - - - O NE IN AE - - TER - NUM

- GUINE TU - - - - - ) NE - - - - - NE IN AE -

65

70

TER-NUM I- RASCE - RIS NOBIS (I-RAS - CERIS NO - - BIS) I-

(NE IN AETER - - NUM) I- RASCERIS NO - - - - - BIS

I- RASCERIS NO - - BIS (I- RAS - CE - RIS NO - - - - BIS)

TERNUM I- RASCERIS NO - BIS I- RASCE-RIS NO - -

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) on four staves. The lyrics are in Latin. The Soprano part begins with a sharp sign (♯) above the first measure. The Tenor part includes a 75% time signature. The lyrics are:

S: RASCE - - RIS NO - - - - BIS  
 A: I - RAS-CE-RIS NO- BIS (I-RASCE - - RIS NO - - BIS)  
 T: I - RASCE- RIS NO - - - - BIS  
 B: BIS (IRASCERIS NO - - - BIS I - RASCE - - - - RIS NO - - BIS)

\* The sharp notated thus in Susato, *Ecclesiasticarum*

*Ecce apparebit Dominus*

Jacobus Vaet

Berg and Neuber, *Thesaurus musicus*,

1564, Lib IV, No 12

[♩ = 60]

Ec - ce ap - pa - re - - - - BIT Do -

Ec - ce ap - pa - re -

Ec-ce ap - - pare-bit - - - - Do - - - - - minus (ec-

- - - - - minus - - - - - (ec-ce ap - - pa-re bit Do - - - - mi-

- bit (ec-ce ap-pa-re - - - - bit) ec-ce ap-pa-re-bit Do-mi - - -

ec-ce ap - - pa - re - - - - bit Do - - - - minus (ec-ce ap - - pa-

- - - ce ap - - pa-re - - - - bit Dominus) ecce ap - - - - pa-

Ec - - ce ap - pa re-bit Do - mi - nus

15

NUS) EC-CE APPA-REBIT DOMINUS

- NUS ECCE AP -- PA-RE -- BIT Do - - - MI-NUS SUPER

- REBIT DOMI-NUS) SU - PER NO - BEM CAN - - - - -

- RE-BIT) Do - - - - MINUS SU- PER NUBEM CANDIDAM (EC- CE APPA -

- CE AP- PA- RE - - - BIT Do - - - - MINUS SUPER NUBEM CANDIDAM SUPER

20

SUPER NU-BEM CAN - - - - - DIAM ET CUM E-O

NU - - BEM CAN - - - - DI-DAM SU- PER NUBEM CAN - - - DI-

- DIAM SUPER NU- BEM CANDIDAM (SU - PER NU-BEM CANDI-

- REBIT DOMI- NUS) SU- PER NUBEM CANDIDAM (SUPER NU-

NUBEM CANDI- DAM NU - BEM CAN - - DI-DAM

25

SANCTORUM MILLI-A (ET CUM E-O SAN-CTORUM MIL-LI-A) ET

DAM ET CUM E O SANCTORUM MIL-LI-A

DAM) ET CUM E-O SANCTORUM MIL-LI-A (ET CUM E-O SAN-

BEM CAN-DI-DAM) ET CUM E-O SANCTORUM MIL-LI-A

ET CUM E-O SANCTO-RUM

ET CUM E-O SANCTO-

30 35

CUM E-O SANCTORUM MILLI-A ET HABEBIT ET HA-

ET CUM E-O SAN-CTORUM MIL-LI-A MIL-CTO-RUM MILLI A) ET HABEBIT (ET HABEBIT) IN-FE-MORE

ET HA-BE-BIT ET HABEBIT ET

RUM MILLIA

ET HA-BE BIT IN FEMO-RE SU-O

<sup>1</sup> Sharp specified in *Ruhling Tablature*



40

BEBIT IN FE - - - - - MO - RE SU - O SCRIPTUM.

- LI - A ET HABEBIT IN FEMO - RE - - - SU - O SCRI -

SU - O SCRI - - - PTUM ET HA - BE - BIT (ET HABE - - -

HABE - BIT IN FE - - - - - MORE SU - O SCRI - - - PTUM ET

SCRIPTUM ET HABEBIT ET HABEBIT IN

45

REX RE - - - - - GUM (REX - - - RE - - - GUM) RE - - -

- - - PTUM REX - - - REGUM (REX - - - RE - GUM)

- - - BIT) IN FEMORE - - - SU - O - - - SUO SCRI - - -

- - - HABE - - - - - BIT IN FEMO - RE SU - O SCRI -

FEMORE SU - O SCRIPTUM REX - - - REGUM ET DO - - - MINUS REX

50

- GUM ET DO-MI-NUS DOMI-NAN-TI-UM

ET DOMINUS DOMINAN-TI-UM (ET DO-MI-NUS DO-MI-NAN-TIUM)

PTUM REX REGUM ET DO-MI-NUS ET DOMI-NUS REX

- - - PTUM REX REGUM ET DOMI-NUS DOMI-NAN-TIUM

REGUM ET DOMI-NUS

55

(ET DO-MI-NUS DOMINAN-TI-UM)

REX REGUM ET DOMI-NUS DO-MI-NAN-TI-UM

REGUM ET DOMINUS ET DOMINUS DOMI-NAN-TI-UM

REX REGUM ET DOMINUS DOMI-NAN-TI-UM

REX REGUM ET DOMI-NUS DOMI-NAN-TI-UM

Secunda pars

[♩ = 60]

JE - RU - SA - LEM (JE - - - - RU - - - - RU - SA - LEM (JE - - - RU - SA - LEM) JE - RU - SA - LEM (JE - - - RU - SA - LEM) JE - RU - SA - LEM

- SALEM - ) JE - RU - SA - LEM GAU - DE GAUDI - O GAU - - LEM - ) JE - RU - SA - LEM GAU - DE GAUDI - O MA - - SA - LEM GAU - DE GAUDI - O MA - - - GNO LEM) JERUSA - LEM - (JE - RU - SA - LEM - ) GAU - DE GAU - - - - JE - RU - SA - LEM GAU - DE GAUDIO GAU - DE GAU - DI -

40

TI - - - BI SALVA TOR QUI - A VE-NIET -

- - BI (QUI-A VE - NIET TI - - BI) SAL - VATOR (SALVATOR) TIBI

QUI - A VENIET TIBI SAL - - - VA - - - TOR QUIA VENIET TI -

NIET TI - - - BI SAL - VA - - - TOR SAL - - - -

- - BI QUI - - A VE - NIET TI - - - BI

45

TIBI SALVA - - - TOR

SALVA - - - - TOR TIBI SAL - - - VA - - - TOR

BI TI - - BI SALVA - - - - TOR

- VA - - - - TOR

QUI - A VE - NIET TI - - BI SALVA - - - - - TOR

\* Sharp specified in *Ruhling Tablature*

*Anteuenis virides*

Jacobus Vaet

Giovannelli, *Novus thesaurus musicus*,

1568, Lib V, p 445

[♩ = 60]

AN-TEVE-NIS VI-RIDES RARIS QUI DO-TIBUS ANNOS

AN-TEVE-NIS VI-RIDES RARIS QUI DO-TIBUS AN-NOS RA-

AN-TEVE-NIS VI-RIDES RA-RIS QUI DO-TIBUS AN-NOS

AN-TEVE-NIS VI-RIDES RARIS QUI DOTIBUS AN-NOS AN-

AN-

AN-

AN-

10

LAU - DI - BUS ET SOR -

RIS QUI DOTIBUS AN - NOS LAU - DI - BUS ET SOR -

ANTEVE - NIS VI - RIDES RARIS QUI DOTI - BUS AN - NOS LAU - DI - BUS ET SOR -

TEVENIS VI - RIDES RARIS QUI DOTIBUS AN - NOS

TEVENIS VI - RIDES RA - RIS QUI DOTI - BUS AN - NOS LAUDI - BUS ET SOR -

TEVENIS VI - RIDES RA - - RIS QUI DO - TI - BUS AN - - NOS

15

TEM LAUDI - BUS ET SORTEM QUAMLIBET E - XI - MIAM QUAMLI - BET E - XI - MI -

TEM LAUDIBUS ET SOR - TEM QUAMLIBET E - XI - MI - AM QUAMLIBET E - XI - MI -

TEM LAU - DI - BUS ET SORTEM QUAMLIBET E - XI - MIAM

LAU - DI - BUS ET SOR - TEM QUAM - - - LI - BET EXI - MI -

TEM QUAMLIBET E - XI - MI - AM LAUDIBUS ET SOR - TEM QUAMLIBET EXI - - -

LAUDIBUS ET SOR - TEM QUAMLIBET E - XI - MI - AM

20

AM BA - VA - - RICI DUX MAGNE SO -

AM BA - VA - RICI DUX MAGNE SO - - LI

BAVA - RI - CI DUX MA - GNE SO - - LI DUX MAGNE SO - LI

AM BA - VA - RICI DUX MAGNE SO - LI BA - VA -

- MIAM BAVA - RICI DUX MAGNE SO - LI MA - GNE SO - LI BA - VA - RI -

BA - VA - RICI DUX MAGNE SO - LI BA - VA - RI -

25

LI DUX MA - - GNE SO - LI POST FA - - -

DUX MAGNE SO - LI POST FA - - -

BAVARI - CI DUX MAGNE SO - - LI POST FA - - TA SUPER - -

- RICI DUX MAGNE SO - - LI DUX MAGNE SO - LI POST FA - TA SU - PERSTES POST

CI DUX MAGNE SO - LI POST FA - TA SUPERSTES (POST FA -

CI DUX MAGNE SO - - - LI POST FA - - TA SUPER - - STES POST FA -

30 35



TA SUPER - STES EFFU - GI - AT STY - GIAS EF - FU - - - GI -

TA SUPER - STES POST FATA SUPER - - STES EF - FU - - GIAT STY -

- STES SU - PER - - STES SUPER - - - STES EFFU -

FA - TA SU - - - PER - STES EFFU - - - GIAT STY -

TA SUPER - STES) POST FA - TA SUPER STES EF - FU - GI - AT

TA SUPER - STES POST FA - TA SUPER - - STES EFFU - - - GIAT STYGI -

40



AT EFFU GIAT STYGI - AS EF - FU - GIAT EFFUGIAT STY - - GI -

GIAS EF - FU - - - GIAT STY - GI - AS VIS TU - A FAMA DO - - -

- - - GI - AT EFFU - - - GI - AT VIS TU - A FAMA DO - - -

- GIAS EFFU - - - GIAT EF - FUGIAT STYGIAS VIS TU - A FA - MA DO -

EFFU - - - GIAT EFFU - GI - AT STY - - - - GI - AS

AS EF - FU - - - GI - AT VIS TU - - - A FA - - MA DO - -



45

AS EFFU - - - GIAT STY - GI - AS EF - FU - -

MOS EFFU - - - GIAT STYGIAS VIS TUA FAMA - - - DOMOS

MOS EF - FU - - - GIAT - - - EF - FU - GI - AT STY - GI - AS

MOS EFFU - GIAT EFFU - - - GIAT STY - GI - AS VIS TU - A FAMA DO - MOS

EF - FU - - - GIAT EF FU - GIAT EF - FU - - - - GIAT EF - FU -

MOS EF - FU - - - - GIAT STY - GIAS VIS TU - - - A FA - MA DO - MOS

50

- - - - - GIAT EFFU - GI - AT STY - GI - AS - - - -

VIS TUA FA - - MA DO - MOS VIS TUA FAMA DO - - MOS VIS

VIS TUA FAMA DO - - MOS VIS TUA FAMA DO - - MOS VIS

- - - - - EF - FUGIAT STYGI - AS VIS TU - A FAMA DO - - MOS VIS TU - -

- - - - - GIAT STY - GI - AS VIS TU - - A FAMA DO - - - MOS VIS

EF - FUGIAT STYGI - AS VIS TU - - - - - A

SS

VISTUA FA - MA DO - - - MOS

TUA FA - MA DO - - - MOS

TUA FA - - MA DO - - - MOS

- A FAMA DO - MOS

TUA FA - - MA DO - - - MOS

FA - - MA DO - - - MOS

Secunda pars

[d = 60]

S

RE - - SPI-CE FA - TO - RUM FATO - RUM

RE - SPI-CE RE - SPI-CE FA - TO - - RUM

RE - SPI-CE FATO - - - RUM DO - MI - TRI -

RE - SPI-CE RE - - SPI-CE FA - TO - RUM DOMI - TRI -

RE - - - SPI-CE FA - TORUM DO - MI - TRI -

RE - SPI-CE RE - SPI-CE FA - TO - RUM DOMI - TRI -

DOMITRI - - - CES RESPI-CE MU- SAS

DOMITRI- - - - CES RE- - SPI-CE MU-SAS

- - CES RESPICE MU- - - SAS RE - - - SPICE MU- SAS RE- SPI-

- CES RE- SPICE MU - - - - SAS RE - SPI-

- CES RE- SPI-CE MU - - - SAS RE - - SPI-CE MU SAS RE-

TRI- CES RE SPI-CE MU - - - - SAS RE - - -

TU - TOR ET ILLA - - RUM DUC - TOR ET ESSE

TU - TOR ET IL - LA - - RUM DUC - TOR ET ESSE VE - - - - LIS

CE MU - SAS TU - TOR ET ILLA - - RUM DUCTOR ET ES- SE VE - - LIS

CE - MUSAS TU - TOR ET ILLA - - RUM DUCTOR ET ES- SE VE - - -

- SPI-CE MU - - SAS TU - TOR ET IL - LA - RUM DUC- TOR ET ESSE

- SPICE MU - - SAS TU- TOR ET IL -

136

VE - LIS TU - TOR ET IL - LA - RUM

DUCTOR ET ESSE VE - LIS TU - TOR ET ILLA - -

TU - TOR ET ILLA - - RUM DUC - TOR ET ESSE VE - - - LIS DUCTOR ET

LIS DUCTOR ET ESSE VELIS DUCTOR ET ES - SE VE -

VE - LIS DUC - TOR ET ESSE VE - LIS TU - TOR ET

LARUM DUCTOR ET ESSE VE - - LIS TU - TOR ET ILLA - -

26

DUCTOR ET ES - - SE VE - - - LIS

RUM DUCTOR ET ESSE VELIS UT CE - LE - BRIS

ES - SE VE - - LIS UT CE - LE - BRIS PA - TU - LUM

LIS DU - C TOR ET ESSE VE - - - LIS UT CELEBRIS PA - TULUM VIR -

ILLARUM DUC - - TOR ET ESSE VELIS UT CE - LIBRIS PATU - LUM VIR -

RUM DUC - - - TOR ET ESSE VE - LIS UT CE - LEBRIS PA - TULUM VIRTUS

30

UT CE-LEBRIS PA-TULUM VIRTUS TU - - A

UT CE-LEBRIS PA-TU-LUM VIR-TUS TU -

UT CE-LEBRIS PA-TULUM VIRTUS TU - - A

-TUS TUA COMPLEAT OR - - BEM

-TUS TU - A COMPLEAT OR - BEM

TUA COM - - PLEAT OR - BEM

40

COMPLEAT OR - BEM UT CELEBRIS PATULUM VIRTUS TU - - - A COM-PL-

-A COMPLEAT ORBEM UT CELEBRIS PATULUM VIR-TUS TUA COMPLEAT OR - BEM

COMPLEAT OR - BEM SO - - LA DA - BIT

UT CE-LEBRIS PATU-LUM VIR-TUS TUA COMPLEAT OR - BEM

UT CE-LEBRIS PA-TU-LUM VIRTUS TU-A COMPLEAT

UT CE-LEBRIS PA-TULUM VIR - - TUS TUA COM - PLEAT

45

AT ORBEM

SO - LA DABIT DO-MITRIX

SO-LA

SO - LA DA - - - - BIT

SO - LA SO -

DOMITRIX

DABIT DO-MI-TRIX

SO - - - LA DABIT

SO - LA DA - BIT DO - MITRIX

SO - LA DABIT DO - MI TRIX

ORBEM

SOLA DA - - - BIT DO - MI TRIX

ORBEM

SO - LA DA - - BIT DO-MI-TRIX

SO - LA DA -

50

DABIT DOMI-TRIX

MU - SA POTENTIS HE-RAE

SO LA DA -

LA DABIT DOMITRIX

SO - LA DABIT DO - - - MI-TRIX

DOMITRIX SO - LA DABIT DOMI-TRIX

SO - LA DA - BIT DOMI-

SO - LA DABIT DOMI-TRIX MUSA PO-TENTIS HERAE

SOLA DA-BIT DO - - - MITRIX

SO-LA DA BIT SO - LA DABIT DO -

BIT

SO - LA DA-BIT DOMITRIX MUSA POTENTIS HE-RAE

455

BIT DO - MI - TRIX MU - SA POTEN - TIS HE - RAE

SO - LA DA - BIT DO - MI - TRIX SO - LA DA - BIT DO - MI - TRIX MU - SA POTENTIS

TRIX SO - LA DABIT SO - LA DA - BIT DO - MI - TRIX MU - SA POTENTIS HE -

MU - SA PO - TENTIS HE - RAE

- MITRIX SO - LA DABIT DOMITRIX MUSA PO - TENTIS HE -

SO - LA DA - BIT DO - MITRIX MUSA PO - TEN - TIS HE -

60

HE - RAE

- RAE

- RAE

- RAE

- RAE

- RAE

140



## APPENDIX B

### Thematic Index of the Motets of Jacobus Vaet

#### Abbreviations used:

- Berg E Berg and Neuber, *Evangeliorum*  
Berg N Berg and Neuber, *Novum et insigne opus*  
Berg T Berg and Neuber, *Thesaurus musicus*  
Chor II *Das Chorwerk*, Vol. II  
Com C Commer, *Collectio operum musicorum*  
Ger T Gerlach, *Tricinia sacra*  
Gio N Giovanelli, *Novus thesaurus musicus*  
Mal T Maldeghem, *Trésor musical*  
Pha S Phalèse, *Selectissimarum sacrarum cantionum*  
Rüh T Rühling, *Tabulaturbuch auf Orgeln*  
Ste S Stephani, *Suavissimarum et jucundissimarum harmoniarum*  
Su E Susato, *Ecclesiasticarum cantionum*  
Vaet M Vaet, *Jacobi Vaet Flandri Modulationes*

No 1 *Angelus ad pastores ait*

Berg N, no 48 Vaet M. II, p 19

No 2 *Ante me non est formatus Deus*

Berg T, III, no 16 Vaet M, II, p 20

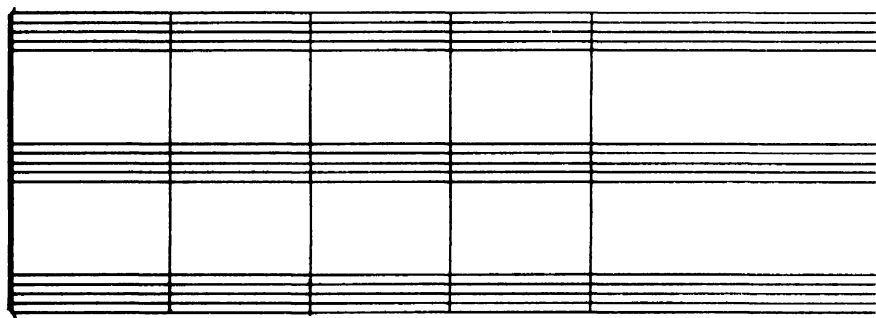
No 3 *Ante venis virides, pars I*

Gio N, V, p 445

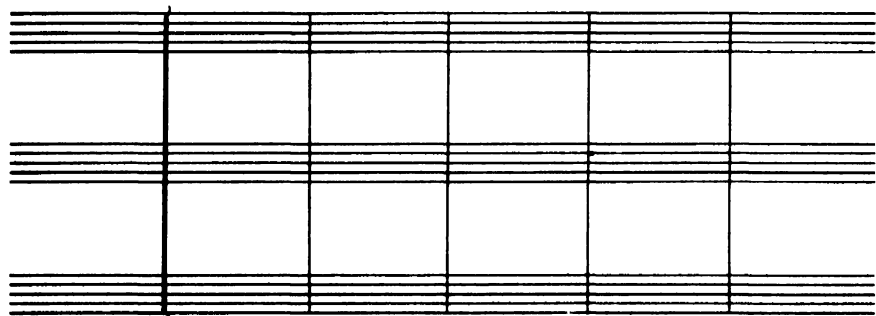
*Pars II, Respice factorum**No 4 Ascendetur post filium, pars I*

Gio N, V, p 415

*Pars II, Quemadmodum Deus*

*Pars II, Post partum vugo*No 10 *Beata es vugo Maria, pars I* [Not available]

Vaet M, I, p 23

*Pars II, Ave Maria* [Not available]

No 11 *Christe servorum pia spes*

Altus in subdiapente post duo  
tempora

Bassus in subdiapente post duo  
tempora

Stc S no 7

No 12 *Continuo lachrimas*

Berg N no 50 Vact M II, p 16

No 13 *Crimina lava*

Ger 7 no 4 Pha S III, fol 20

No 14 *Currite foelices divorum, pars I*

Com C, IV, p 57 Gio N, V, p 435 Mal T, XIII (1877, secular), p 20

*Pars II, Quorum ut optates**Pars III, Ergo age*

No 15 *Discubuit Jesus, pars I*

Com C, IX, p 52 Vaet M, I, p 11

*Pars II, Et accepto pane*No 16 *Dixerunt impii, pars I*

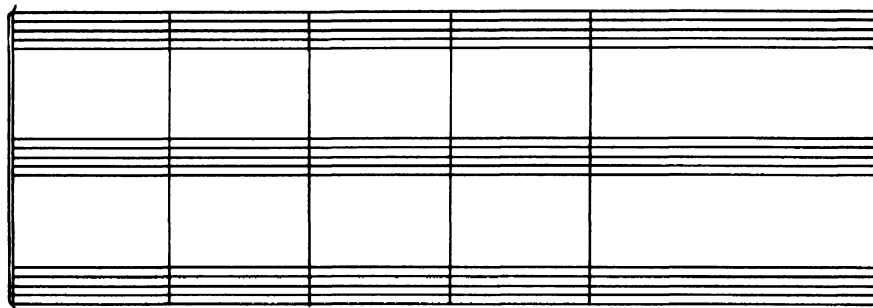
Berg T, IV, no 13

*Pars II, Videamus ergo*No 17 *Domine exaudi, pars I*

Su E, IV fol 18v

*Pars II, Ne Reminiscaris*



No 18 *Domine hyssopo (Asperges me)* [Not available]

Liegnitz, Bibliotheca Rudolina, MS 7, 2

No 19 *Domus pueri pectoris*

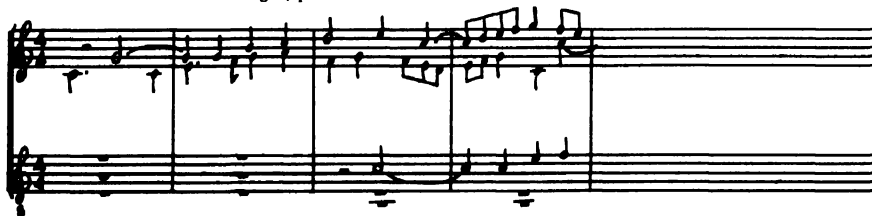
Ger T, no 9 Pha S, I, fol 6

No 20 *Dulces exuviae*

Vaet M, II, p 12

No 21 *Dum complerentur dies, pars I*

Com C, IX, p 46 Vaet M, I, p 9

*Pars II, Repleti sunt omnes*No 22 *Dum steteritis ante reges, pars I*

Berg T, IV, no 18 Vaet M, I, p 19

*Pars II, Non enim vos estis**No 23 Ecce apparebit Dominus, pars I*

Berg T, IV, no 12 Ruh T, fol 6v Vaet M, I, p 25

*Pars II, Jerusalem gaude*

No 24 *Ego Dominus, pars I*



Berg T. V, no 27 Su E. IV, fol 3

## *Pars II, Venite ergo*



**No 25** *Est sacer imperio*

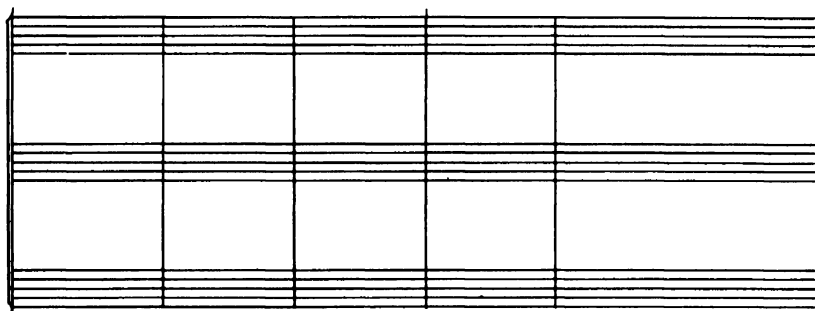


**Berg T, V, no 29**

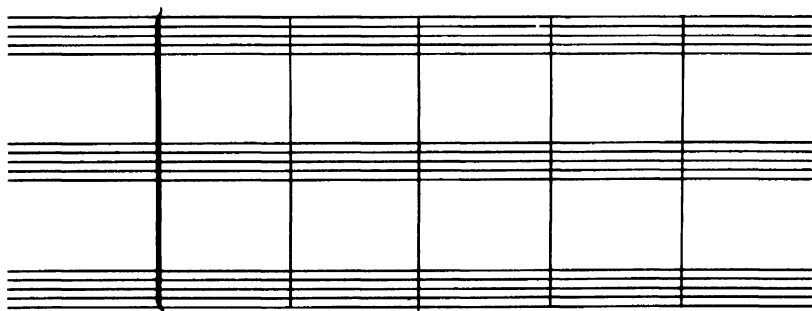
No 26 *Euge serve bone, pars I*



Com C, IX, p 59 Vact, M, I, p 13

*Pars II, Domine quinque talenta*No 27 *Ex ejus tumba, pars I* [Not available]

Vaet M, I, p. 27

*Pars II, Catervatim ruunt populi* [Not available]

No. 28 *Ferdnande Imperio princeps, pars I*

Gio N. V, p 425

*Pars II, Dux virtus*No 29 *Filtæ Jerusalem*

Com C, IX, p 69. Vaet M, I, p 17

No 30 *Filiae Jerusalem*

Berg T, IV, no 15 Vaet M, II, p 7

No 31 *Fortitudo mea*

Com C, IX, p 72 Vaet M, I, p 18

No 32 *Gratus in Austriacam*

Com C, V, p 51 Vaet M, I, p 4

No 33 *Heu mihi, pars I*

Com C, IX, p 74 Gio N, III p 313

*Pars II, Anima mea*No 34 *Huc me sidereo, pars I*

Berg T, III, no 20



*Pars II, Felle situm**No 35 Immolabit hedum, pars I*

Vaet M, II, p 5

*Pars II, Pascha nostrum immolatus est*

No. 36 *In tenebris*

Chor II, no 6 Com C, IX, p 95 Gio N, II, p 213

No 37 *Iste est Joannes*

Vaet M, II, p 18

No 38 *Jam pridem expectante*

Com C, V, p 47 Vaet M, I, p 3

No 39 *Justus germinabit, pars I*

Berg T, II, no 19 Vaet M, II, p 10

*Pars II, Plantatus in domo*No 40 *Laetatus sum, pars I*

Berg T, V, no 26 Chor II, no 3 Su E III, fol 19

*Pars II, Rogate que*

No 41 *Mater digna Dei, pars I*

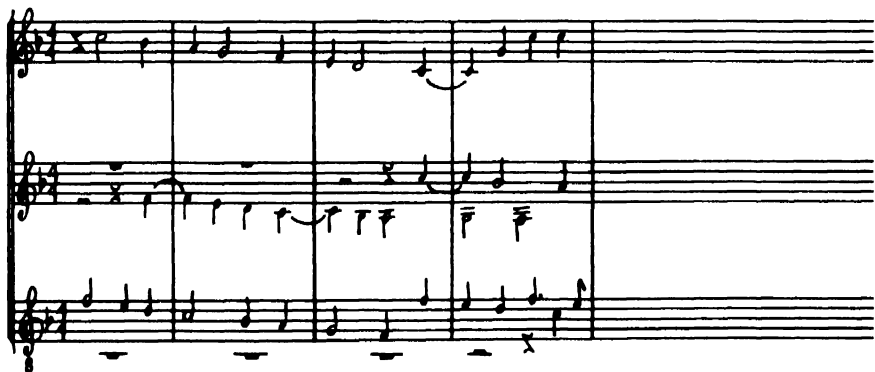
Vaet M, II, p 2

*Pars II, Jesu Christe*No 42 *Miser qui amat*

Berg T, I, no 8

No 43 *Miserere mei Deus, pars I*

Chor II no 4 Com C, V p 61 Berg E, V, no 14 Berg T, IV,  
no 17 Su E, IX, fol 6v Su E XIV, fol 13 Vaet M, I, p 7

*Pars II, Ecce enim*No 44 *Misit Herodes, pars I*

Gio N, III, p 292

*Pars II, Videns autem.*No 45 *Musica dei donum*

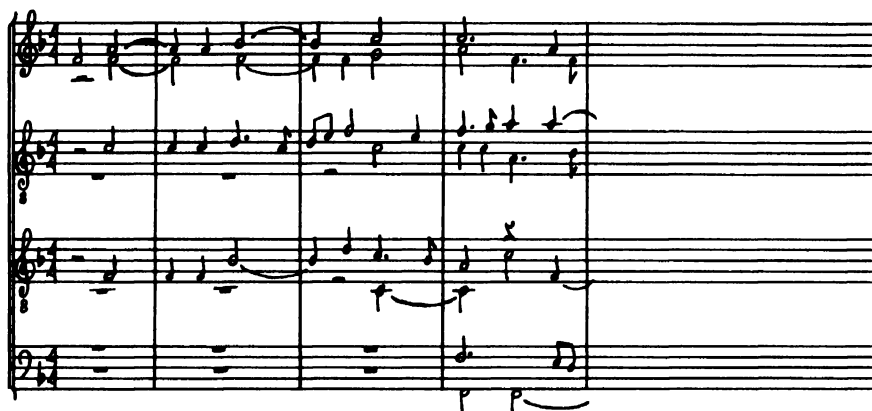
Berg T, IV, no 9 Chor II, no 5 Vaet M, II, p 1

No 46 *Ne reminiscaris Domine*

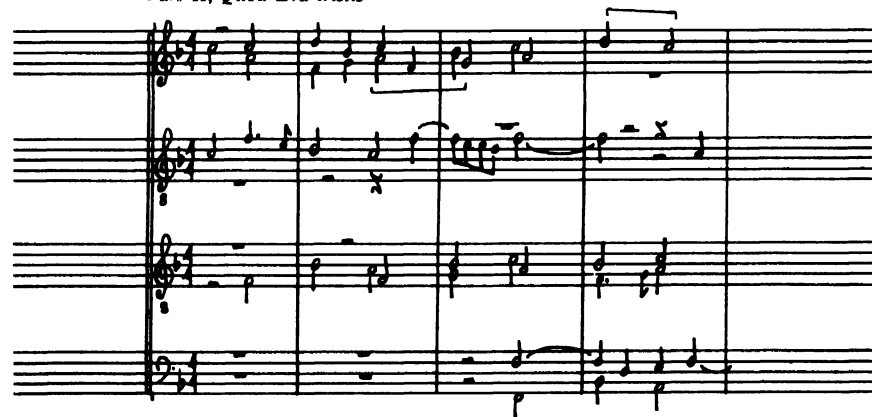
Berg T, III, no 18

No 47 *Novum genus potentiae*

Ger T, no 9 Pha S, II, fol 18

No 48 *O gloriosa domina, pars I*

Berg T, I, no 6

*Pars II, Quod Eva tristis*

No 49 *O quam gloriosum.*

Chor II, no 2 Berlin, *Oeffentliche Wissenschaftliche Bibliothek*,  
MS 40028, p<sup>r</sup> 9.

No 50 *Pascha Nostrum*

Com C. IX, p 91 Gio N, I, p 99

No 51 *Patris sapientia*

Berg E, IV, no 15 Su E, III, fol 11v

No 52 *Postquam consummati essent dies*

Berg T, I, no 7



No 53 *Qui crediderit*

Discantus in epidiapente post  
duo tempora

Tenor in epidiapente post duo  
tempora

Ste S, no 6

No 54 *Qui gerit Augusti*

Berg T, V no 28 Gio N, V, p 413

No 55 *Qui operatus est Petro—*

Hofhalter single-sheet print, Vienna, 1560 Vaet M, II, p 17

No. 56 *Quid Christum captive, pars I*

**Su E, III, fol 17**

*Pars II, Asserit ad dexteram*



No 57 *Quoties diem*



Chor II, no 1 Com C, IX, p 78 Gio N, III, p 319

No 58 *Reges terrae, pars I*



Com C, IX, p 85 Gio N, I, p 30

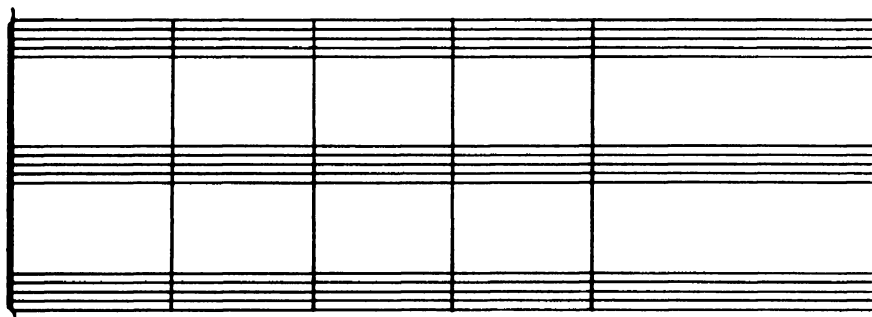
*Pars II, Ex venientes**No 59 Rex Babylonis, pars I*

Gio N, II, p 199

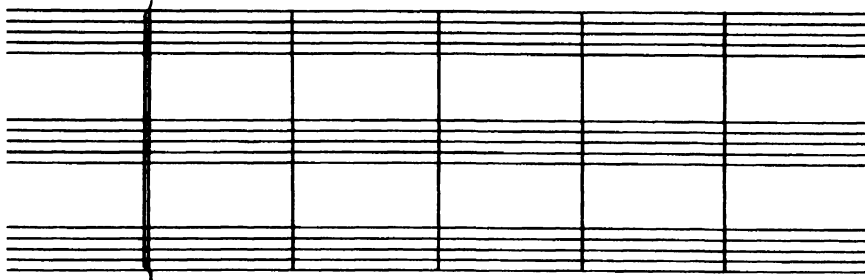
*Pars II Tunc rex ait*

No. 60 *Romulidum invicti, pars I*

Com C, V, p 56 Berg T, IV, no 16 Vact M, I, p 5

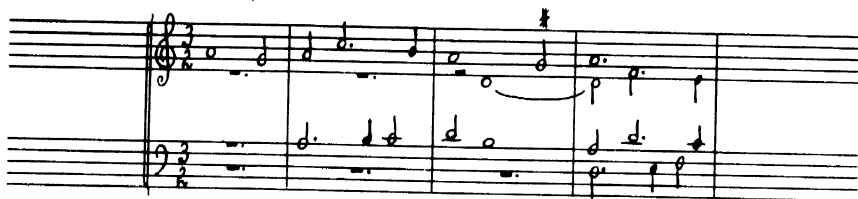
*Pars II, O ter conjugum*No 61 *Salve festa dies, pars I* [Not available]

Vact M, I, p 21

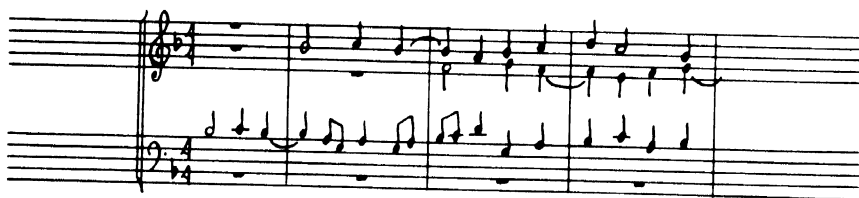
*Pars II, Eva nocens infecerat* [Not available]No 62 *Salve regina, pars I*

Guo N IV, p 383

*Pars II Ad te**Pars III, Et Jesum*

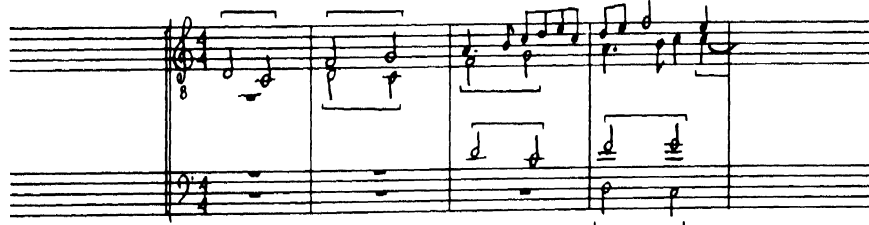
*Pars IV, O pia**No 63 Salve regina, pars I*

Gio N, IV, p 387

*Pars II, Ad te**Pars III, Et Jesum*

*Pars IV, O pia**No 64 Salve regina, pars I*

Gio N, IV, p 389

*Pars II, Ad te*

*Pars III, Et Jesum.*

Handwritten musical score for Pars III, Et Jesum. The score is written on three staves (treble, alto, and bass clefs) in 4/4 time. The melody is primarily in the treble staff, with accompaniment in the alto and bass staves. The key signature has one sharp (F#). The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

*Pars IV, O pia*

Handwritten musical score for Pars IV, O pia. The score is written on three staves (treble, alto, and bass clefs) in 3/4 time. The melody is primarily in the treble staff, with accompaniment in the alto and bass staves. The key signature has one sharp (F#). The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

No 65 *Salve regina, pars I*

Handwritten musical score for No 65, Salve regina, pars I. The score is written on three staves (treble, alto, and bass clefs) in 4/4 time. The melody is primarily in the treble staff, with accompaniment in the alto and bass staves. The key signature has one sharp (F#). The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.



*Pars II, Eya ergo**Pars III, O clemens**No 66 Salve regina, pars I*

*Pars II, Ad te**Pars III, Et Jesum**Pars IV, O pia*

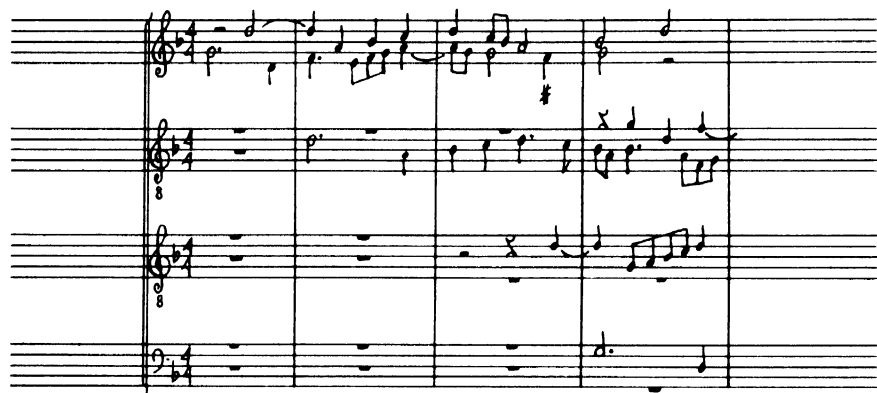
No. 67 *Salve regina, pars I*

Gio N, IV p 397

*Pars II, Eva ergo**Pars III Et Jesum*

No 68 *Salve regina, pars I*

Gio N, IV, p 399

*Pars II, Ad te**Pars III, Et Jesum*

*Pars IV, O pia*

A musical score for four staves, likely for a string quartet. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'x' and '8'.

*No 69 Salve regina pars I*

A musical score for four staves, likely for a string quartet. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'x' and '8'.

*Pars II, Ad te**Pars III, Et Jesum*

*Pars IV, O pia*

Four staves of musical notation in 4/4 time. The top staff is a vocal line with a melodic line and a lower line. The second and third staves are piano accompaniment, with the second staff having a 'p' (piano) dynamic marking. The bottom staff is a bass line. The music is in G major and 4/4 time.

*No 70 Si qua fides*

Two staves of musical notation in 4/4 time. The top staff is a vocal line with a melodic line and a lower line. The bottom staff is a bass line. The music is in G major and 4/4 time.

Berg T, IV, no 10 Com C, V, p 42 Vaet M, I, p 1

*No 71 Simile est regnum*

Three staves of musical notation in 4/4 time. The top staff is a vocal line with a melodic line and a lower line. The middle and bottom staves are piano accompaniment, with the middle staff having a 'p' (piano) dynamic marking. The music is in G major and 4/4 time.

Berg T, IV, no 14 Vaet M, II, p 4

No 72 *Spiritus Domini, pars I*

Berg N, no 49 Vaet M, II, p 14

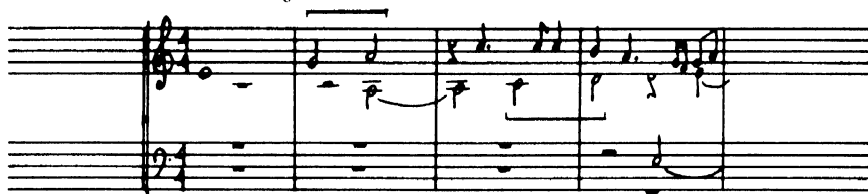
*Pars II, Apparverunt illis*No, 73 *Stat felix domus Austriae, pars I*

Vaet M, II, p 8



*Pars II, Ergo letemur*No 74 *Te Deum*, pars I

Com C, II, p 32 Gio N, V, p 463

*Pars II, Tu rex gloriae*

*Pars III, Te ergo*

Four staves of music in 4/4 time. The first staff (treble clef) begins with a key signature change to one flat (B-flat). The second and third staves (treble clef) begin with a key signature change to two flats (B-flat and E-flat). The fourth staff (bass clef) begins with a key signature change to two flats (B-flat and E-flat). The music consists of a series of chords and single notes, with some rests.

*No 75 Videns Dominus, pars I*

Three staves of music in 4/4 time. The first staff (treble clef) begins with a key signature change to one flat (B-flat). The second and third staves (treble and bass clefs) begin with a key signature change to two flats (B-flat and E-flat). The music consists of a series of chords and single notes, with some rests.

Berg T, IV, no 11 Com C, IX, p 65 Vaet M, I, p 15

*Pars II, Et produit*

Three staves of music in 4/4 time. The first staff (treble clef) begins with a key signature change to one flat (B-flat). The second and third staves (treble and bass clefs) begin with a key signature change to two flats (B-flat and E-flat). The music consists of a series of chords and single notes, with some rests.

No 76 *Vitam quae faciunt beatorum*

Berg N. no 51 Vaet M. II. 13



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